

MUSICAL COURIER.

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSICAL ARTS

Twenty-fourth Year.

Price, 10 Cents.

Subscription, \$5.00.

Foreign, \$6.00.—Annually.

VOL. XLVI—NO. 24.

NEW YORK, WEDNESDAY, JUNE 17, 1903.

WHOLE NO. 1212.



THE PAGININI VIOLIN AT GENOA

Reproduced from a photograph made expressly for THE MUSICAL COURIER, May 16, 1903.

New York.

MRS. RATCLIFFE CAPERTON,

Representative and assistant of LAMPERTI, New York, 827 Carnegie Hall; Philadelphia, 408 South Eighteenth Street, and Ogontz School; Summer School, Portland, Me.
"Mrs. Ratcliffe Caperton is my only representative, and the best of teachers."—C. B. LAMPERTI, Dresden, Germany, Sedanstrasse 20.

MR. FRANCIS STUART, TEACHER OF SINGING. PUPIL OF LAMPERTI THE ELDER.

"Being in full possession of my method of singing, he has the ability to form great artists"—Francesco Lamperti.
Summer term (at reduced rates) from May 15 to September 15.
Studios: 1108-1110 Carnegie Hall, New York.

INTERNATIONAL MUSICAL AND EDUCATIONAL EXCHANGE.

MRS. BABCOCK,
CARNegie Hall, New York.
Telephone: 2634 Columbus.

MRS. ROLLIE BORDEN LOW,

SOPRANO.
Recital, Concert and Oratorio. Vocal Instruction.
Address: 205 West 56th Street, New York.

MAX KNITEL-TREUMANN,

BARITONE.
Voice Culture—Art of Singing.
Carnegie Hall, Room 837.
Mail address: 15 Washington Terrace, New York.

HUBERT ARNOLD,

VIOLINIST—INSTRUCTION.
138 West 65th Street, New York.

C. WHITNEY COOMBS,

COMPOSER-ORGANIST.
Address: 49 West Twentieth Street, New York.

TOM KARL,

Head of Vocal Department "The American Institute of Applied Music," 212 West Fifty-ninth Street, New York. Permanent Studio.
Also CONCERTS and RECITALS.

MISS MARY FIDÉLIA BURT,

Author of Original Methods in Sight Singing, Ear Training, Musical Stenography. All materials copyrighted. No authorized teachers in Greater New York.
Address: 48 Lefferts Place, Brooklyn, N. Y.

LEOPOLD WOLFSOHN,

PIANO INSTRUCTION.
Studios: 95 Carnegie Hall, New York.
Brooklyn, 248 Putnam Avenue.

E. H. LOCKHART, BASS-BARITONE.

Studios: 121 East Twenty-third Street, New York. Voices quickly placed and developed. Special work given for breath control. The Art of Singing taught by method used in the old Italian schools. Oratorio, Church, Concert, Opera.

DUDLEY BUCK, JR.,

VOCAL INSTRUCTION.
Chorus Conductor.
810 Carnegie Hall, New York City.

WILLIAM A. WEGENER,

TENOR.
Concert and Oratorio. Vocal Instruction.
Permanent address: 23 West 84th St., New York.

WALTER HENRY HALL,

Organist and Choirmaster of St. James' Parish, New York; conductor of the Brooklyn Oratorio Society and the Musurgia, New York, &c.
781 Park Avenue, New York City.

MME. LOUISE FINKEL,

SCHOOL OF VOCAL MUSIC.
255 Fifth Avenue,
Between 28th and 29th Streets, New York.

MORRIS PIANO SCHOOL,

LUCILLE SMITH MORRIS, concert pianist and teacher of piano and theory, director. Pupil of Wm. Sherwood and Mrs. A. M. Virgil; certified teacher of the Virgil Clavier Method of Technique. Private and daily practice instruction.

MR. AND MRS. JOHN DENNIS MEHAN,

70-80-81 Carnegie Hall,
New York.

RICHARD ARNOLD,

Concertmaster Philharmonic Society.
INSTRUCTION.
208 East Sixty-first Street, New York.

FRANK L. SEALY,

PIANO AND VOCAL INSTRUCTION.
ORGAN RECITALS.
Organist Fifth Avenue Presbyterian Church and the New York Oratorio Society.
9 East Seventeenth Street, New York.

JOSEPH PIZZARELLO,

VOCAL INSTRUCTOR.
Voice Developed—Style, Opera.
851-852 Carnegie Hall, New York

FRANCIS WALKER, TEACHER OF SINGING. Studio: 207 The Van Dyck, 939 Eighth Avenue, New York.

MR. CHARLES LEE TRACY,

PIANOFORTE INSTRUCTION.
Certificated Teacher of the LESCHETIZKY METHOD.
Studio: Carnegie Hall, New York City.

MRS. CARL ALVES,

VOCAL INSTRUCTION.
1146 Park Avenue, near 91st St., New York.

MRS. HENRY SMOCK BOICE,

VOICE CULTURE.
Musical Art Department of Adelphi College.
Residence-Studio: 127 McDonough St., B'klyn, N.Y.
Pupils prepared for Church, Concert, Oratorio.
28 East Twenty-third Street, New York.
Monday, Wednesday, Thursday and Saturday.

PAUL TIDDEN,

FLANIST.
314 East 15th Street, New York.
Will accept a limited number of pupils.

GUSTAV L. BECKER,

CONCERT PIANIST and TEACHER of
PIANO and COMPOSITION.
Address: 1 West 104th Street, New York.

SIGNOR FILOTEO GRECO,

THE ART OF SINGING.
Studio: 51 West Thirty-fifth Street, New York.

KATHERINE RUTH HEYMAN,

CONCERT PIANISTE,
Steinway Hall, New York.

PERRY AVERILL—BARITONE,

OPERA—ORATORIO—CONCERT
AND VOCAL INSTRUCTION.
220 Central Park South, New York.

J. ARMOUR GALLOWAY,

Voice Culture and the Art of Singing.
Studio: Rooms 43 and 44 Y. M. C. A. Building,
318 West 57th Street, New York.

MARIE SEYMOUR BISSELL,

VOCAL INSTRUCTION.
Pupils prepared for
Church, Concert and Oratorio.
Studio: 489 Fifth Avenue, New York.

SAMUEL BOWDEN MOYLE,

Voice Culture, Style and Artistic Singing, Perfect Tone, Perfect Diction in English, German, French and Italian.
Studio, No. 136 Fifth Avenue, New York City.

J. HARRY WHEELER,

VOICE PLACEMENT. ART OF SINGING.
Strictly Italian Method.
81 Fifth Ave., corner 16th St., New York City.

MISS EMMA HOWSON,

VOCAL INSTRUCTION.
Lamperti Method Perfectly Taught.
Church, Opera, Concert.
Tuesdays and Fridays, 115 Carnegie Hall,
New York City.

MR. AND MRS. FRANZ L. HUEBNER,

VOICE CULTURE.
German and French Lyric Diction.
15 West Sixty-fifth Street, New York.

ADOLF GLOSE,

Pianist, Accompanist and Musical Director.
PIANO INSTRUCTION.
Address: 347 West 23d Street, New York.

FREDERICK E. BRISTOL,

TEACHER OF SINGING.
Summer address, June 1 to October 1:
Vineyard Haven, Mass.

ENRICO DUZENSI,

OPERA TENOR.
Teacher of Tenor Roberts, Paula Woehning, soloist in All Souls' Church, and Dahm Petersen, soloist in Calvary P. E. Church.
145 East Eighty-third Street, New York.

LOUIS ARTHUR RUSSELL,

VOCAL STUDIO,
Carnegie Hall,
New York.

ARTHUR CLAASSEN,

CONDUCTOR ARION SOCIETY.
341 Jefferson Avenue,
Brooklyn, N. Y.

MRS. L. P. MORRILL,

SCIENTIFIC VOICE CULTURE.
The Chelsea, 222 West 23d Street, New York.

HUGO STEINBRUCH,

Conductor of Brooklyn Saengerbund.
New York Studio: Steinway Hall.
Brooklyn Studio and Residence: 10 Agate Court.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING AND SCHOOL FOR PIANO AND VOCAL CULTURE.

230 East 62d Street.
Complete musical education given to students from the beginning to the highest perfection.
R. & H. CARRI, Directors.

MME. LUISA CAPPANI, VOICE CULTURE, SKILL OF SINGING. "The Gosford," 236 West 55th Street, Near Broadway, New York.

MME. TORPADIE-BJORKSTEN,

VOCAL INSTRUCTION.
839 Carnegie Hall,
New York.
Resumes teaching October 1.

RICHARD T. PERCY,

Tel. 1351 Columbus.
Room 1201,
Carnegie Hall.

MISS ADELE MARGULIES,

PIANO INSTRUCTION.
Sherwood Studios,
58 West Fifty-seventh Street, New York.

HENRY HOLDEN HUSS,

PIANOFORTE AND THEORY.
Wednesdays and Saturdays, 305 Carnegie Hall.
Address only 318 East 150th Street, New York.

FRANCIS FISCHER POWERS,

VOICE CULTURE AND THE
ART OF SINGING.
Studio (and invariable address): Carnegie Hall,
New York. Kansas City, Mo., season, Pepper
Building, May 30 to October 1; New York season,
October 1, 1903, to May 1, 1904.

JULIA C. ALLEN,

VIOLIN SOLOIST AND TEACHER.
CORDELIA FREEMAN,

VOICE CULTURE.
Studio, 112 Carnegie Hall, New York.
Y. M. C. A. Building, Scranton, Pa.

MCCALL LANHAM, BARITONE,

Opera, Oratorio and Concerts. Vocal Instruction.
Sbriglia Method Taught.
Studio address: American Institute of Applied
Music, 212 West Fifty-ninth Street, New York.
Residence, 67 West Thirty-eighth Street.

HENRY T. FLECK,

Conductor Haarlem Philharmonic Orchestra of
the City of New York.
Address: Normal College, New York.

HENRY SCHRADIECK'S

VIOLIN SCHOOL.
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
535 Washington Ave., Brooklyn, N. Y.

HENRY LOREN CLEMENTS,

VOICE CULTURE.
3 East Fourteenth Street, New York.
Would be pleased to correspond with anyone
wishing to learn his system.
Season of 1903-4 begins September 15.

MR. EMILIO AGRAMONTE,

VOCAL INSTRUCTION.
255 Fifth Avenue, New York.

F. W. RIESBERG,

ACCOMPANIST.
Treasurer Manuscript Society.
Instruction—Piano, Organ, Harmony.
With THE MUSICAL COURIER.
Organist Roseville Avenue Presbyterian Church,
Newark.
Residence-Studio:
954 Eighth Ave., corner 56th St., New York.

S. C. BENNETT,

Instructor in Voice Building and the Art of
Singing.
Teacher of Mme. Geneva Johnstone-Bishop and
many other talented vocalists.
Studio: 856 Carnegie Hall, New York.

MME. EMMA RODERICK,

Rapid Development and
COMPLETE EDUCATION OF THE VOICE.
312 West Eighty-first Street, New York.

MRS. GRENVILLE SNELLING,

SOPRANO.
Concerts, Recitals, Musicals, Oratorio.
Address: 111 Fifth Avenue, New York.

H. W. GREENE,

VOCAL INSTRUCTION.
489 Fifth Avenue, New York.

CLAUDE MAITLAND GRIFFETH,

Virgil Method. Pupils in Piano and Harmony.
Six years instructor at the Virgil Piano School.
Pupil of Heinrich Barth and Moritz Moszkowski.
Classes in Sight Reading, Ear Training and Time
Keeping. Studio: 132-133 Carnegie Hall, City.

SERRANO VOCAL AND PIANO

INSTITUTE,
393 East 14th Street, New York.

Conducted by
MR. AND MRS. CARLOS A. DE SERRANO.

TEACHERS OF CHARLOTTE MACDONA, MRS. C.
MIRRE HARDY AND JOSEPH MARRE.

EUGENE C. HEFFLEY,

PIANIST AND TEACHER.
Studio: 707-708 Carnegie Hall.

ALICE GARRIGUE MOTT, VOCAL CULTURE. 172 West 79th Street, New York.

MR. AND MRS. THEO. J. TOEDT,

VOCAL INSTRUCTION.
Home Studio: 163 East 62d Street, New York.

LENA DORIA DEVINE,

VOCAL INSTRUCTION.
Representative Teacher
of the methods of the famous master,
FRANCESCO LAMPERTI.
136 Fifth Avenue, New York.

FLORENCE DE VERE BOESÉ,

TONE PLACING and the
ART OF EXPRESSION.
Vocal Studio: 357 Fifth Avenue, New York.

CARL VENTH,

VIOLIN SCHOOL,
14 Seventh Avenue,
Brooklyn, New York.

MRS. ELISE VIRGINIA MOONEY,

SOPRANO SOLOIST AND TEACHER.
ORATORIO.
Correct Breathing a Specialty.
330 West Fifty-first St., NEW YORK.

ISIDORE LUCKSTONE,

VOCAL CULTURE, TONE EMISSION,
VOICE BUILDING, STYLE.
REPERTOIRE, FINISH.
128 East 64th St., or address MUSICAL COURIER.

ARTHUR VOORHIS,

CONCERT PIANIST—INSTRUCTION.
80 Washington Square East, New York.

SARAH KING PECK,

SOPRANO.
Concerts and Oratorio.
55 West Eighty-fifth Street, New York.

MISS GENEVIEVE BISBEE,

PIANIST.
PIANO INSTRUCTION.
Leschetizky Method.
Studios: 1109-1110 Carnegie Hall, New York City.

SIGNOR A. CARBONE,

Member several years Metropolitan Grand
Opera Company.
VOICE CULTURE IN ALL BRANCHES.
Summer Course.
Studio: 240 Fifth Avenue, New York.

S. ARCHER GIBSON, F. A. G. O.

COMPOSER—ORGANIST—CONDUCTOR.
"Brick" Church.
Temple "Beth-El."
Address: 412 Fifth Avenue.

PRICE-COTTE CONSERVATORY,

2105 Seventh Ave., corner 125th St., New York.
Daily Class—Clavier, Piano.
Overcomes the difficulties usually encountered in
giving young people a thorough musical education.
Adult Classes Morning and Evening. Pupils
accepted at any age. Call or write for circular.

EDWARD STRONG,

TENOR.
7 West 92d Street, New York.
Phone: 1424 Riverside.

PLATON BROUNOFF,

VOICE CULTURE AND REPERTOIRE.
Lecture Recitals on "Russian Life and Music."
Lecturer for the Board of Education.
10 East Seventeenth Street, New York.

MISS INGA HOEGSBRO,

PIANISTE AND TEACHER.
Graduate of Copenhagen Conservatoire.
Mason-Virgil Synthetic Methods.
In Copenhagen until September 15.
Address care MUSICAL COURIER, New York.

MISS FANNY M. SPENCER,

SOLO ORGANIST.
Soloist Pan-American Exposition.
Instruction: Piano, Organ, Theory.
145 East 23d Street, New York.

MISS LAURA D. MOORE,

VOCAL INSTRUCTION.
Studio: The Tuxedo, 637 Madison Ave.,
Corner 59th Street, New York

WALTER L. BOGERT,

Musical Lectures, Song Recitals, Conducting,
Instruction in Harmony, Counterpoint and Song
Interpretation.
72 Lawrence St., Flushing, New York City.

MAX BENDHEIM,

VOCAL INSTRUCTION.
Studio: 312 West Fifty-sixth Street.
Combines the bel canto of the old Italian school
with the declamatory style of the modern German.
Particular attention paid to Breathing and Enun-
ciation. Studio open all summer.

MR. & MRS. WALTER H. ROBINSON,

TENOR AND CONTRALTO.
Oratorio, Concerts and Musicals.
Voice Production and Répertoire
Studio: 405 Carnegie Hall, New York.
Telephone 1350 Columbus.

MR. CARL C. MULLER,

The renowned teacher of Harmony, Counterpoint
and Composition, has resumed the teaching of
these branches at his
Studio: 1291 Lexington Avenue, New York.

NEW YORK.

EVA B. DEMING,
School of Sight Singing, Ear Training and
Choral Music. European and original methods.
Classes forming. Send for circular.
402-3 Carnegie Hall, New York.

CARL M. ROEDER,
PIANIST, TEACHER OF MUSIC.
Studio: 1110 Carnegie Hall. Residence: 697 East
141st Street, New York.

MADAME
EUGENIE PAPPENHEIM,
the Celebrated Prima Donna.
Voice Culture in all its branches.
101 West 78th St., corner Columbus Ave.,
New York City.

BRUNO HUHN,
Piano Lessons and the training of accompanists.
To Vocalists—Répertoire, Style and Finish.
58 West Fifty-seventh Street,
New York City.

CAROLINE MIHR HARDY,
DRAMATIC SOPRANO.
814 Kean Street, Brooklyn, New York.

A. J. GOODRICH,
PERSONAL OR CORRESPONDENCE LESSONS
IN HARMONY, COUNTERPOINT,
COMPOSITION, ORCHESTRATION AND
PRACTICAL MUSICIANSHIP.
Author of "Analytical Harmony," "Theory of
Interpretation," "Complete Music Analysis," "Syn-
thetic Counterpoint," "New Method of Memoriz-
ing."
80 St. Nicholas Avenue, New York.

MRS. W. E. BEARDSLEY,
INSTRUCTION—PIANO.
Studio: Fouch Gallery, Brooklyn, New York.

MME. ANNA WERNER,
LYRIC SOPRANO.
Voice Culture and Artistic Singing. Thorough
training for opera and oratorio. German, French
and English songs, classical and modern. Home
studio, 70 West Eighty-eighth street, New York.

REBECCA MACKENZIE,
SOPRANO.
Soloist and in Song Recitals.
Fred. O. Renard, Mgr., 444 Central Park West.

Mrs. OHRSTROM-RENARD
Teacher of Voice and all its branches. Sole
teacher of Rebecca Mackenzie and other singers
now meeting with marked public approval.
Residence-Studio: 444 Central Park West.

AUGUST W. HOFFMANN,
Instruction, Piano and Harmony.
979 Broadway, or Steinway Hall, New York.
At Liberty for Summer School.
Hoffmann's Left-Hand Etudes (Breitkopf &
Härtel). Endorsed by Dr. Mason, Pugno,
Burmeister and others.

MRS. EDMUND SEVERN,
Vocal Instruction.

EDMUND SEVERN,
Violin Instruction.

Studio: 131 West Fifty-sixth Street.

Hildegard HOFFMANN, Soprano.
Oratorio, Concerts, Festivals.
498 3d Street,
BROOKLYN, NEW YORK.

MISS AMY RAY,
Contralto.
Oratorio, Recitals, Concerts,
VOCAL INSTRUCTION.
305 EAST 116th ST., NEW YORK.

NEW YORK.

ELISE REIMER,
COACHING AND ACCOMPANYING.
Studio: 100 Carnegie Hall. Phone: 1330 Columbia.

MISS EMMA THURSBY,
SOPRANO.
Will receive a limited number of pupils.
Studio: 605 Carnegie Hall. Residence:
54 Gramercy Park.
New York City.

The Bertha Grosse-Thomason School for Piano,
41 Tompkins Pl., near Court St., Brooklyn. Piano,
Harmony, Ensemble Playing. Mme. Bertha Grosse-
Thomason, Principal (Pupil of Franz Kullak in
Berlin, and for many years teacher at his academy)
and assistants.

LILLIE MACHIN,
VOCAL INSTRUCTION.
Certificated pupil of Vannuccini.
1203 Carnegie Hall, New York.

MAX DECSI,

VOCAL SPECIALIST.
Teacher of Anita Rio, Alice Nielsen, Sibyl Sam-
mis, Ruby Shotwell Piper, Agnes Paul De La
Faz, Dr. Iona Jackson, Julian Walker, Bertha
Winslow Fitch and others now before the public.
Studio: Carnegie Hall.

Scottish Song Lecture-Recitals.

Miss AMY MURRAY
Apply to **CHARLES E. WARK**
25 East 21st St., NEW YORK.

Mesdemoiselles YERSIN,
Authors of the
PHONO RHYTHMIC FRENCH METHOD.
Winter address:
66 West 12th Street, NEW YORK.
Summer address:
Newport House, BAR HARBOR, ME.

THE KLINGENFELD CONSERVATORY OF MUSIC
AND SCHOOL OF ELOCUTION,
DRAMATIC ART,
PHYSICAL CULTURE,
PHONETICS AND
MODERN LANGUAGES.
108 Hancock Street, BROOKLYN.
NEW YORK STUDIO: 45 East Twentieth Street.

A Comprehensive Catalogue

Of Instrumental Sheet Music, Folios
and Instruction Works.

Containing Solos and Teaching Methods for
Pianoforte, Violin, Organ and all Orchestral
Instruments. Carefully edited and an invalu-
able aid to Teachers. Sent free on request.
Also our Complete Catalogue of Imported
Songs.

JOS. W. STERN & CO.,
34 East 21st Street, NEW YORK CITY.

PENNSYLVANIA.

DR. B. FRANK WALTERS, JR.
WHAT TO DO AND HOW TO DO IT, to secure the
effects desired in singing.
SCHOOL OF VOCAL TRAINING, 101 South Eleventh Street,
Philadelphia, Pa.
Send for booklet, "The Making of a Singer."

Mrs. PHILLIPS-JENKINS,
The Art of Singing. Style. Répertoire. Finish.
Endorsed by Madame Patti and other celebrated
artists. 1500-23 Chestnut Street, Philadelphia.
Pupil of Marchesi, De Lagrange and Ciampi.

ITALY.

Sebastiano Breda,
Maestro di Canto,
Perfect Voice Placing. Absolute bel canto.
Classic and Modern Repertoire.
MILAN, Via San Pietro all' Orto No. 18.

M. VITTORIO CARPI,
VOCAL TEACHER,
Via Venezia 15, Rome, Italy.

BOSTON.

CLARA E. MUNGER,
TEACHER OF SINGING.
177 Huntington Street, Boston.

MME. EDWARDS,
VOICE CULTURE.
Steinert Hall, Boston.

PRISCILLA WHITE,
VOCAL TEACHER.
Pieroe Building, Copley Square, Boston, Mass.

MME. SARGENT GOODELLE,
LESSONS IN SINGING.
Huntington Chambers, Boston.

JOHN JEWETT TURNER,
BARITONE. TEACHER OF SINGING.
273 Boylston Street, Boston, Mass.

ARTHUR J. HUBBARD,
VOCAL TEACHER.
139 Tremont Street,
Boston, Mass.

MME. GERTRUDE FRANKLIN,
VOCAL INSTRUCTION.
1494 Tremont Street, Boston.

ARTHUR BERESFORD,
BASS-BARITONE.
Oratorio, Concerts and Recitals. Vocal Instru-
tion, Coaching in Oratorio a specialty.
Huntington Chambers, Boston.

FAELTEN
PIANOFORTE
SCHOOL.
CARL FAELTEN, Director,
30 Huntington Avenue,
BOSTON.

CHARLES ALBION CLARK,
TEACHER OF PIANO,
ORGAN AND HARMONY.
1494 Tremont Street, Boston, Mass.

Miss ADAH CAMPBELL HUSSEY,
CONTRALTO.
Oratorio, Concert.
Address: Care Oliver Ditson Co., Boston, Mass.

Director N. Y. Festival Chorus and Orchestra.
Director Ocean Grove Musical Festival's.
President Int. Cor. School of Music.
Sight Singing and Theory Lessons by Mail.
18 West 18th Street, New York.

T. ARTHUR MILLER, VOICE CULTURE and
THE ART OF SINGING,
502 Carnegie Hall, NEW YORK.

DR. LAWSON 2611 Broadway,
FRANKLIN NEW YORK.
Telephone: 973 Riverside.

BEATRICE FINE, Soprano,

Phone: 608 Morningside. 557 West 194th Street, NEW YORK
PERCY HEMUS, Soloist
St. Patrick's
Cathedral,
Fifth Avenue.
Residence: 182 West 64th Street, New York. FREDERICK JOHNSON, Secretary, 115 Carnegie Hall.

MISS MARIE LOUISE TODD.
RESIDENCE STUDIO: HOTEL SAN REMO,
Circulars sent upon application. SEVENTY-FOURTH STREET, CENTRAL PARK WEST.

The Clavier Piano School
A. K. VIRGIL, DIRECTOR.

Special Term for Teachers and Players Beginning Monday, July 6th; ending Saturday,
August 15th. Enrollment Day, Friday, July 3d.
SIX WEEKS' SUMMER SESSION
In New York City in the VIRGIL CLAVIER METHOD.
For further particulars address CLAVIER HALL, 11 West 22d St., New York

Peabody Conservatory of Music of Baltimore.



HAROLD RANDOLPH, Director.
The Great Musical Centre of the South.

Staff of thirty eminent European and American
Masters, including
John E. Barkworth, Alfred C. Goodwin, Ernest Hutchinson
Otis B. Sales, W. Ed. Heilmendahl, Pietro Minetti,
Howard Brockway, J. C. Van Nulsteyn, Emmanuel Wad.
CIRCULARS MAILED ON APPLICATION.

The only really Improved Practice Instrument.

THE TEKNIKLAVER.

For sale and rent by Mrs. A. M. Virgil.

VIRGIL PIANO SCHOOL, 28-30 West 15th St., NEW YORK.

CHICKERING PIANOS

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the

Highest Excellence in Piano Manufacture

We solicit for them the critical examination of the musical profession and the public.

Especially would we call attention to our *Quarter-Grand*, the smallest Grand embodying modern principles ever made.

MADE SOLELY BY

CHICKERING & SONS

Pianoforte Makers

Established 1823

791 TREMONT STREET, BOSTON

STERLING Pianos

High Standard of Construction.

DERBY, CONN.

OTTO WISSNER,

Artistic Pianos,

BROOKLYN, N. Y.

New York, Newark, Jersey City, New Haven.

EMERSON PIANO.

120 BOYLSTON STREET, BOSTON.

A Piano adapted for Musicians, Teachers, Singers, Studios and Halls. ESTABLISHED 1849.

KRANICH & BACH

Produce **PIANOS**

Of the Highest Musical Type.

FACTORIES and WAREHOUSES:

333 to 245 East 23d Street, NEW YORK.

SCHOOL FOR PIANOFORTE
AND MUSICAL THEORY.

Mrs. CLARA A. KORN, Director.
600 Springdale Ave., East Orange, N. J.

JOSEPH JOACHIM SCHOOL.
STRINGED INSTRUMENTS.

Geraldine Morgan, Director.
Orchestral and Cello Department, Paul Morgan.
914 Carnegie Hall, New York.

Signor **BUZZI-PECCIA**

(OF MILAN).

Vocal Instruction.

ITALIAN METHOD.

THE KENSINGTON,

100 East 57th St., Cor. Park Ave., NEW YORK.

GÉRARD-THIERS
Studios: 828-829
Carnegie Hall,
New York

Lessons
Resumed.
Lecture-
Song Recitals
Classes in
Interpretation.

ARTISTIC CONOVER PIANOS

Grands and Uprights.

MANUFACTURED BY THE

CABLE PIANO CO.

CHICAGO, ILL.

STEINERTONE Upright and Grand
Pianofortes.

THE STEINERTONE CO.

WAREHOUSES: The Steinertone Building,

87 & 89 Fifth Avenue, NEW YORK.

Mason & Hamlin PIANOS.

Boston and New York.

FROM FIRST TO LAST

THE NAME HAS STOOD UNCHANGED, UNALTERED.

All Mathushek Pianos have our name and address cast in the iron plates; they also have our name and address in full on name-board, as follows:



This design was used on the first piano manufactured by us and has been used ever since without any change whatsoever.

Like nearly all articles of high reputation, the Mathushek Piano has inspired cheap imitation. Many of its individual parts have been imitated, but in every case the essential feature has been lost, either from misconception or misconstruction. Get the genuine.

Weber Pianos.

THAT which gives the WEBER PIANO its charm, its real worth, apart from the quality of the materials which enter into its construction and the artistic beauty of its exterior, is that *Pure, Rich and Sympathetic Tone*, in the possession of which it stands alone.

WEBER WAREHOUSES:

108 Fifth Avenue, NEW YORK. | 266 Wabash Avenue, CHICAGO.

HOTEL CECIL, LONDON, W., STRAND,
June 2, 1903.

ONE is apt to meet more musical people from all over the world in London during the few weeks of the so-called season than anywhere else during all the rest of the year. Thus, I was not here many hours before I had seen and shaken hands with Wilhelm Gericke, from Boston; Heinrich Conried, from New York; August Roebelen, former secretary of the New York Philharmonic Society; the indefatigable Henry Wolfsohn, Georg Liebling, who has quickly gained a foothold in London; Richard Burmeister, Martin Loeffler; Marcella Lindh and Minnie Tracey, the "Lieder" singers; Blass; Scotti, of the defunct Grau Opera; Director S. Landeker, of the Berlin Philharmonic, and Arthur Argiewicz, the violinist. Daniel Frohman bore his usual genial smile and his habitual courtesy. He told me that he was not here to hunt for any violinists, and I have reason to believe him.

I met, too, the French composer André Messager. I was as delighted with the man as with his music, of which latter I had heard "Les Mischus" repeatedly in Berlin, where it was as great a success as in other cities of Germany, notably in Cologne. At this city Messager's "Veronique" was also enthusiastically received, while it failed to please the Berlin audiences and most of the critics, excepting the writer, who found much to praise in the gracefulness and charm of the music of "Brigitte," into which name, for some reason or other, "Veronique" had been rechristened for the German stage. When I witnessed the performance of this amusing, quaint little opera here at the Coronet Theatre a few nights ago by a genuine French comic opera company, and in the original, instead of a miserable German translation of the French and, at moments, "Frenchy" text, I comprehended well why my Berlin confrères failed to "catch on." It is so difficult to judge with correct measure a work which is not properly performed.

The London season offers almost exclusively the crème de la crème of the artists, more especially among the instrumentalists and conductors. Of the latter category Weingartner will be followed here next week by Richard Strauss and Mengelberg, of Amsterdam, whose celebrated orchestra will interpret a number of programs devoted to a great extent to the music of Richard Strauss. A veritable Richard Strauss festival is therefore in store for London.

Among the instrumentalists who are crowding upon each other I heard on Thursday afternoon at Bechstein Hall, in a joint concert, Messrs. Godowsky and Thibaud. Both artists have so often been described in these columns before that I need to say only that the young French violinist, whom you will hear in New York next season, carried the audience away with his fiery temperament, and that Godowsky astounded them with his wonderful polyphonic playing and technical perfection, the like of which it would be hard if not impossible to duplicate. Both artists in conjunction played the Brahms D minor and the César Franck A major piano and violin sonatas with smooth ensemble and maturity of conception. Among the audience there were Fritz Kreisler and his American wife, as well as the irrepressible "Cho-

pinzee," Vladimir de Pachmann, who is a veritable nuisance, and should be refused admittance to all concerts—including those given by himself.

On the next afternoon Jean Géard and Raoul Pugno drew a fair sized audience to St. James' Hall, and despite the murky weather, which made collars and shirt fronts wilt, the perspiring audience gave unmistakable signs of great satisfaction over the Belgian 'cellist and the burly French pianist with his glib technic and his full beard.

On the same evening the same hall was crowded with an audience of considerable size and even greater appreciativeness, who had come for the first concert of a series of five which Willy Burmester, one of the greatest of the world's violin virtuosos, proposes to give in London. Evidently he has not been forgotten here, although it is eight years since in 1895 he appeared here last and made a success which few artists have surpassed since. Willy Burmester has conquered the entire civilized part of Europe, and his fame is equally great in Germany, Austria, Russia, Scandinavia, France and England. Only in one country in which he appeared he was not only not a success, but he was not even approximately appreciated. This country, I am sorry to say, was the United States, and I confess it openly that mainly for the purpose of helping Willy Burmester conquer "God's own land" also, that I crossed over to England to be present at his return concerts here, the success of which should and unquestionably will influence to some extent American opinion, and may lead to an engagement which will bring Burmester over to the United States again, and I feel convinced that he would then be received and criticized far differently.

I foresee this change of attitude of the American public toward a really great artist, because it is my conviction that merit like Burmester's cannot fail to triumph in the end.

His first program here, which is one of the very highest from a musical standpoint, was as follows:

Sonata in D major.....	Beethoven
Concerto in E minor.....	Mendelssohn
Adagio from the Seventh Concerto.....	Spohr
Prelude, Minuet I, Minuet II, Gigue and Gavotte Rondo in E	
for violin (unaccompanied).....	Bach
Rondo Capriccioso.....	Saint-Saens
Air for the G string.....	Bach
Minuet in D.....	Mozart

It was thus first as a musician and not as a mere violin virtuoso that Burmester succeeded in conquering his English audience, and it was only after he had legitimately won this battle that he acquiesced in the clamoring of the public, and especially of the numerous professionals present, for Paganini. Burmester has no equal in the world in the mastery of the technical conundrums piled up by the Liszt of the fiddle. He overcame these with the most supreme ease, the most absolute flawlessness of tone and pitch and with absolute technical perfection. Pandemonium broke loose, and the audience would not leave St. James' Hall until, after some fourteen recalls, Burmester had wound up proceedings with a little poem from Schumann's "Children's Scenes," which he sang most exquisitely upon the fiddle.

Yes, Burmester "sang" it, and I know of no more felicitous expression than the one used by an Austrian critic who described the artist as "the singer on the fiddle." I also agree with this confrère when he places the highest encomiums upon Burmester's interpretations of classical music. Take, for instance, the D major Sonata of Beethoven, a charming early work, still influenced by the genius of the great predecessors, Mozart and Haydn, and yet extremely characteristic of Beethoven. The first movement sped by smoothly and almost like an improvisation. Then came that simple theme in A with its four variations, the second one of which dissolves the melody into runs for the violin, perhaps more for the purpose of giving the

performer a chance to shine in brilliant passage work than for varying the theme. Then it was that the audience began to become attentive, for the notes did not "run," as is usually the case, but became one chain of tones, into which Burmester with his fiddle breathed the spirit of the noble melody of Beethoven. "He has taste," said Joseph Bennett, the dean of the English critical fraternity, who happened to be my neighbor at this concert.

And then again during the cadenza of the Mendelssohn Concerto we became conscious of the fact that here we were listening to no ordinary violin virtuoso, but to an artist of the rarest taste and most refined musical feeling. Carefully, almost meditatively, he began the so often over-hastened cadenza. He played the music contained in this cadenza. He charged with melody every arpeggio. Gradually increasing the tempo from bar to bar, he reached a climax (at the re-entrance of the piano with the main theme) which caused a moment of irrepressible emotion, noticeable all over the hall. Everybody felt, consciously or unconsciously, the inherent beauty of this cadenza, and became aware of the fact that it was not composed merely for the purpose of giving to the performer the traditional chance and opportunity of shining with a brilliant virtuoso technic.

And then Bach! How Burmester sings that eternal, inexhaustible melody on the G string! It sounds as though drawn from a cello. It reminded me of a prayer. The violinist and his noble Strad stood the severest test in the unaccompanied Suite in E major, so replete with rarest and choicest musical thoughts, and with polyphonic embroidery such as nobody but John Sebastian Bach ever wrote or ever will write again. And in the bringing to light of these inner melodic lines lies the strength and greatness of Burmester's Bach playing; while the simplicity and straightforwardness of his unaffected style make grand and elevating his reading of the works of Spohr, Beethoven and Mozart. In the reproduction of the minuet from one of Mozart's sextets his grace and amiability, nay, absolute humor of interpretation, carried the audience by storm.

Many things might be said of Burmester's wonderful technic, which in its way resembles that of Rosenthal on the piano, but I am too little of a violin expert to more than hint at his economy in the use of the bow, which makes the violinists marvel; at his pizzicato of the left hand, his quick octave playing, his double harmonics and all the other quite stupendous displays of virtuosity. These have also been described too often to need more than a passing mention. He is the consummate master of the violin.

OTTO FLOERSHEIM.

Ternina in London.

THIS is what the London correspondent of the Critical Review (Paris) thinks of Milka Ternina, who will be the leading soprano at the Metropolitan Opera House next season:

The chief reason for the superiority of the second series of the "Ring" performances was the presence of Fräulein Ternina as Brünnhilde and the appearance of M. Van Rooy as Wotan. Fräulein Ternina, though the voice shows signs of wear, is still incomparable. In "Die Walküre" she has equals—for instance, Miss Marie Brenna, who is more full bodied; but in "Siegfried" and "Die Götterdämmerung" she towers above all public rivals, not by her strength, but by her gifts of imagination. Her acting in the scene of her awakening is of magical beauty, and where others give us a virago, or, at best, show us only the sensuous pleasure Brünnhilde feels at her deliverance, Fräulein Ternina almost at once strikes a note of noble tragedy, and her matchless dignity makes her lament over her defenseless state and her lost divinity most deeply moving. Altogether she puts an almost incredible wealth of new meaning into the one scene. In "Die Götterdämmerung" her nervous intensity and the absence of all exaggeration, the consistent beauty, and appropriateness of gesture and the variety of her vocal expressions are almost magical in their effect. In the second act she is as one distraught; but she never becomes a shrew or loses her half divine dignity of demeanor, and always remains as a queen among her inferiors. She makes us see as no one else that the goddess in her feels the deep shame which cries aloud for vengeance, and the woman is crushed by the weight of the impending tragedy which is to annihilate her and the whole world. Her way of treating the final scene is quite her own and unspeakably moving. It is all quiet, subdued; she is overawed by the mighty drama in which she is an almost unwilling actor, and yet the main personage, and hushes her voice to the tones befitting a solemn ritual. It is a magnificently poetical idea, which appeals to me as far more in harmony with the suggestions of the music than the more conventional handling of the scene as an orgie of tempestuous energy.

American Singer Decorated.

EMPEROR FRANCIS JOSEPH, of Austria, has conferred on Edythe Walker, the American contralto at the Vienna Opera, the title of "Kammer-Saengerin," or Royal Chamber Singer. This is considered a great honor abroad. Miss Walker had an audience with the Emperor, at which she thanked him formally for his favor.

Beethoven's Servant.

BEETHOVEN'S servant, Leopold Kaltenbrunner, has just settled at Vienna. He was born at Krems, in Austria, October 12, 1819. This youth was the maestro's constant attendant.



CORSO VENEZIA 34, MILAN, ITALY,
May 29, 1903.

BRONISLAW HUBERMANN, the young Polish violinist, who has been playing with such extraordinary success at Milan and Turin, came to Italy but a short time ago, quite unknown and unheralded.

After appearing at Nice and Monte Carlo, where his wonderful art met with instantaneous recognition, the youthful musician came north to capture the critical capital of Lombardy. His first concert here was given at the Theatre Filodrammatici, to a small but extremely enthusiastic audience. A second concert a few days later was not only better attended, but the enthusiasm waxed to greater and more pronounced demonstrations.

The following afternoon Hubermann played at the Villa Reale before a distinctly aristocratic gathering and was proclaimed an undoubted success and a positive favorite. The daily press and the people of Milan were writing and talking the young violinist's praises.

Meanwhile, between the first and second Milan concerts, and after the third, Hubermann's genial impresario, Norbert Dunkl, of Budapest, carried his prize to Turin, where the young virtuoso took the town by storm, the widely enthusiastic crowd unhitching the horses and drawing the artist's carriage, like a volunteer fire brigade homeward bound, in triumphal procession to his hotel. Since that first concert the Turinese have grown even more wildly fond and demonstrative over Hubermann's playing and obliged him to return to their city from Milan and Genoa to receive anew their tremendous ovations.

Thus far eight or more successful concerts have been given at Turin, while Milan has had six and Genoa several, each concert being a distinct increase in size and importance of artistic merit over the previous one.

The later Milan concerts have been given at the fashionable Theatre Alessandro Manzoni, the concerto d'addio with the assistance of an orchestra numbering fifty players, when the Beethoven Concerto, op. 61, the Wagner-Wilhelmj "Meistersinger Preislied" and the Tchaikowsky Violin Concerto, op. 35, were interpreted by Hubermann. The Beethoven Violin Concerto was a revelation, Hubermann surpassing himself in everything done by him heretofore. His tone, though not so big as that of Wilhelmj, was nevertheless broad and noble, his intonation absolutely flawless, his technic impeccable, the entire performance of this Beethoven concerto being the most musical and masterful interpretation heard, excepting that of Joachim, whose cadenza, by the way, was played by Hubermann. In playing Beethoven the young Pole is certainly in his element, and this is plainly readable in the expression of his face.

After the performance of the Tchaikowsky Concerto, which ended the program proper, the large and distinguished audience fairly overwhelmed the young artist with applause, and an extra series of encores had to be inaugurated.

Hubermann is a very musical performer and never loses sight of the higher ideals of his art—though being scarcely more than twenty years old—and on this occasion was most happy (as he always is when allowed to play music like that of the Bonn master), and his audience having become en rapport with him they were treated to a string of classic violin beauties as extras, among them the Andante from the "Kreutzer Sonata," Andante Sostenuto from the Goldmark Suite, Wagner "Albumbblatt," Dvorák "Slavic Dances," and Bizet-Sarasate "Carmen."

In these additional numbers to the program, as in all the violin music with piano, the violinist was most ably seconded by Willy Klasen, a young Austrian composer-pianist who is an excellent solo performer, a musicianly duet player and a most sympathetic accompanist.

Other Hubermann concerts heard here contained the Bach Chaconne, the Beethoven "Kreutzer Sonata," Goldmark Suite, op. 11; Raff Suite, op. 180; Beethoven Romanza, op. 40; Brahms-Joachim Hungarian Dances, Dvorák Slavic Dances, Chopin Nocturnes, Vieuxtemps' Polonaise, the Mendelssohn Concerto (besides those of Beethoven and Tchaikowsky), and a long list of technical show pieces of Sarasate, Paganini and others usually played by violin virtuosos.

The charm of Hubermann's playing is found in his musical nature; always honest, sincere, he never stoops to gain favor or make effect with an undue display of technical ability. However, the most mechanical exercise, I do believe, would sound beautiful under his treatment, so strongly musical is the temperament of Bronislaw Hubermann.

GENOA, May 17, 1903.

"Saturday afternoon, May 16, at 16 o'clock, in the Civic Palace, the Municipio of Genoa, the worthy violinist Hubermann will play the historic violin of Paganini." Thus read the official engraved card, with a politely couched invitation to be present, issued by the Sindaco, Signor G. B. Boraggini, to the members of high society, the prefect, the municipal council and other officials, musical cognoscenti or judges, the Genoa press and to THE MUSICAL COURIER correspondent, along with a few others interested in musical matters.

Hubermann's brilliant success at Turin and Milan had induced the municipal authorities at Genoa to bestow upon him the great honor of playing the historic violin bequeathed them by Nicolo Paganini and treasured here in a silk lined closet or vault built in the wall of one of the rooms of the Municipal Palace. This room, which is a large sized salone, is known as the "Red Room," and here the concert and reception took place.

The audience present was aristocratic and brilliant, embracing the cream of Genoese society, the notabilities of rank and culture, musical, literary and dramatic; journalists and others who had been attracted to the palace to listen to the long mute voice of a dead master's instrument—the "Joseph Guarnerius del Gesu, Cremona, 1742," violin of Paganini.

Since the death of Paganini, May 26, 1840, no one but Camillo Sivori, his pupil, had been vouchsafed the great honor (a privilege naturally much courted by violinists) of playing upon this sacredly sealed and jealously guarded violin. It is therefore noteworthy that to so young an artist as Bronislaw Hubermann, who is little more than twenty years old (having been born in December, 1882, at Warsaw), should fall so distinguished an honor.

The act of breaking the seal and unbinding the Italian tri-colored ribbon (red, white and green) with which the instrument is tied up and held in position was a solemn proceeding; and still more so the ceremony of putting the violin back again after having been played by Hubermann, when a document setting forth the entire act or order of proceedings was solemnly signed by many of those present as witnesses to the deed.

At the suggestion of Mme. Hélène Hastreiter-in-Burgonzio the tri-colored ribbon releasing the Paganini violin after Sivori had last played upon it was delivered to Huberman as "un ricordo sacro," a sacred keepsake.

Signor Sciutto, the photographer of Genoa, took a picture of the Paganini violin specially for THE MUSICAL COURIER, showing the instrument in its usual position, resting or, rather, standing in a lyre shaped holder of gold, the bow tied behind the neck at the head with the ribbon before mentioned, sealed with the municipal seal and placed under a high domed glass globe, which likewise is fastened with ribbon and sealed. This glass globed violin stands upon a round mantel or shelf in the padded, sky-blue silk lined vault or closet, under which, in a large case, rests also the violin of Sivori. Near the Paganini instrument may be noticed that master's picture; below it, on the same side, is that of Sivori. The closet or vault is closed by a heavy crystal door, which again is covered by another outer door.

(The piece of white observable at the foot of the Paganini violin, almost covering the tailpiece or stringholder, as well as the lyre, is the document recording the day's proceedings.)

Hubermann's selections were made impromptu—as the spirit and the occasion moved him. When the violin was untied and given him to play, he tuned and tested it in a solo number, the Bach "Chaconne." For some time the tone, the voice of the fiddle so long silent, seemed dry and husky, as if hoarse and chilled to death. Gradually, however, the body of the instrument warmed with the playing, the pores opened and the vibrations began to circulate freely.

It was remarked that the D string remained dead, as it were, while the G string continued to be drowsy and unresponsive. A and E, however, were most brilliant.

Upon suggestion Hubermann replaced G and D with his own strings, when the fourth string sang in full and vibrant tone, but the third, or D, string retained a somewhat dull and less ringing sound. The bridge of the violin was found to be cut rather low and round, with the strings lying quite close to the fingerboard—too low for Hubermann's manner of playing. The violinist used his own bow.

The pieces played were:

Chaconne	Bach
Ave Maria	Schubert-Wilhelmj
La Ronde des Lutins	Bazzini
Nocturne in E flat	Chopin-Sarasate
Le Streghe	Paganini

Hubermann was much moved and duly impressed by the solemn proceedings of the afternoon, his playing taking on a semblance of his own condition and coloring the "Ave Maria" with deep, prayerful feeling and the Nocturne with a beautifully expressive sentiment. His technical dexterity—swiftness of finger and flexible bowing—was brightly and glitteringly displayed in the Bazzini and Paganini selections. His playing was masterly.

The reception of Hubermann by the musically intelligent audience was most enthusiastic, and at the end of the concert the violinist received a splendid ovation.

Willy Klasen, an excellent pianist and very sympathetic accompanist, who hails from Vienna, presided at the piano, giving valuable assistance to Hubermann.

AUGUSTA

Soloist during the past season with Gericke, Thomas, Paur, Walter and Frank Damrosch, Klengel, Ernst, Mellenhauer and other noted conductors.

LILIAN

CARLLSMITH,

CONTRALTO.

Last Season in Europe.

Residence Studio: Hotel Cadillac, 43d Street and Broadway, New York.

CONCERT DIRECTION

N. VERT.

LONDON, ENG.: 6 CORK ST.

NEW YORK: 9 E. SEVENTEENTH ST.

COTTLOW

Management: HENRY WOLFSOHN.

RARE OLD VIOLINS

Remarkable values in fine old instruments from \$50 to \$10,000. Largest and finest collection in the world. Send for a copy of our Catalog, just issued, containing Biographies, Facsimile Labels, Etc. Easy Terms. LYON & HEALY, 133 Adams St., CHICAGO.

BROAD STREET CONSERVATORY OF MUSIC,

GILBERT RAYNOLDS COMBS, Director.

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE.

PRODUCTION. STYLE. REPERTORY.

Mr. HERMANN KLEIN

gives instruction in

The Art of Singing.

PRODUCTION.

ENUNCIATION.

DICTION

LIEDER.

OPERA.

ORATORIO.

STUDIO: 184 West 77th Street, New York.
Telephone: 2261 Riverside.

ARENS VOCAL STUDIO

Third Edition (Tenth Thousand)

"My Vocal Method"

Now Ready. Price 10 cents.

Address 305 Fifth Avenue, NEW YORK CITY.

during the Paganini violin recital at the Genoa Municipal Palace.

In the evening a dinner was given in honor of Hubermann at the home of Doctor-Professor L. M. Bossi, member of Parliament. The company present included the guest of honor, the genial host and gracious hostess, their two charming daughters, Willy Klasen, the pianist; the impresario Norbert Dunkl, Francesco Kövesdy, a musical composer; THE COURIER representative and others. Addresses and after dinner speeches were made in French, Italian, Hungarian, German and English. Dr. and Signora Bossi entertained their guests most agreeably, varying the evening very pleasantly with dining, wining, music, conversation and a little dancing, which was much appreciated by all present.

For assistance in procuring the violin photograph and other matter THE MUSICAL COURIER is indebted to la Signora-in-Burgonzio, née Hélène Hastreiter, the contralto, whom many Americans will remember as the splendid Orfeo in Gluck's opera given by the Thurber American Opera Company under Theodore Thomas some years ago.

Mrs. Hélène Hastreiter-in-Burgonzio is now residing at Genoa. DELMA-HEIDE.

Scranton's New Orchestra.

UNDER Violinist Vanderveken there is to be a Philharmonic Orchestra in Scranton next season, a number of prominent musicians and business people having organized on a substantial financial basis. The orchestra will contain a large number of pupils of Miss Julia Allen, and further details are reprinted from a local paper as follows:

It is Mr. Vanderveken's purpose to give a series of four concerts during the coming winter. He plans to have at least sixty members in the orchestra, and has already no less than forty applications at hand. It is planned to arrange the programs with the idea in mind of giving the local music lovers something of the best work of the modern French and German composers, with, of course, a sprinkling of the older and more portentous masterpieces of the compositions of the great masters.

In conjunction with the orchestra there is to be organized a mixed chorus of fifty voices, which will render oratorios and other works at the concerts with the assistance of well known soloists from the great music centres. This chorus will be trained by Miss Cordelia Freeman.—The Tribune.

Hemus at Norwich.

BARITONE PERCY HEMUS recently gave a song recital at Norwich, N. Y., and the appended from the Sun tells of his success:

A large and select audience greeted the Percy Hemus recital at the First Baptist Church Saturday night, which was considered the musical triumph of the season. Each number on the program was enthusiastically applauded.

Percy Hemus appeared before a Norwich audience for the first time and captured it from the first by his versatility and noble rich baritone voice, which is most pleasing to the musical sense. Mr. Hemus was ably assisted at the piano by Mrs. Frank Rogers.

Mrs. K. Riesberg at Troy Meeting.

MRS. RIESBERG will represent this paper next week at the annual convention, New York State Music Teachers' Association, as for four years past. A full report of the meeting will appear in the issue of July 8.

THE TWENTIETH TRIENNIAL SAENGERFEST.

BALTIMORE is the scene of a great music festival. The twentieth triennial Saengerfest of the Northeastern Saengerbund was inaugurated Monday, when a vast concourse of people assembled in the newly completed Fifth Regiment Armory to attend the reception concert. This concert was Baltimore's formal greeting to the visiting singers and the public, and was overwhelmingly successful.

Realizing that the success of a Saengerfest is equally dependent upon a sound business management as upon the artistic rendition of the musical part, the United Singers in the summer of 1901 prevailed upon Leopold H. Wieman to accept the honorary position of Fest president, at the same time giving him full charge of the business details of the Fest and the power to appoint his aides.

Pursuant to this general authority, Mr. Wieman evolved a plan by which the entire work was divided among the different departments. Practical men were selected as the heads of each, with authority to appoint all necessary committees to carry out the details connected therewith. These ten directors—F. H. Gottlieb, Karl Scholtz, Herman Badenhoop, Peter Campbell, Max Walther, Richard Sandlass, Stephan Steinmüller, Frank C. Wachter, John T. Morris and Frederick Scheidt—together with the president, form the festival executive, which, by a special act of the Maryland Assembly, was incorporated as the Saengerfest Association of Baltimore, with ample power "to assist the United Singers of Baltimore in arranging the twentieth National Saengerfest of the Northeastern Saengerbund of America."

Results prove that a wiser choice for president than Mr. Wieman could not have been made, for with his worthy collaborators he has achieved, with remarkable success, a work of great magnitude.

Through the efforts of this festival committee, despite well nigh insurmountable obstacles, the Fifth Regiment Armory was completed in time to serve as an ideal auditorium for the test.

The decorations are upon a resplendent scale. It is said the contract for embellishing the interior of the vast building is one of the largest of its kind ever made in this country. Not only has an enormous sum been expended in the decorations, but beautiful taste has directed its employment, so that the armory is a veritable bower of beauty.

The musical success of the undertaking was assured when David Melamet was chosen as conductor. He is adequately equipped for this position, being a musician of splendid natural talents, wide culture and the personality to impress enormous bodies of people. His consummate directing of the large orchestra and adult singers was only less remarkable than that of the chorus of public school children, which was the feature of the concert.

The wisdom of selecting the 3,000 children between the ages of nine and eleven was revealed in the exquisite purity and uniformity of tone.

They sang with an intelligent appreciation of their director's wish, and their attacks and shading were extraordinary from so large a body of such small singers.

The complete program of the reception concert follows:

Prelude to Meistersinger.....Wagner
Orchestra.

God Greet Thee!.....Muecke
United Singers of Baltimore.

The Heav'n's Are Telling.....Beethoven
Children's Chorus and Orchestra, arranged by Melamet.

Address of Welcome.....Beethoven

Choral Fantasia.....Beethoven
Piano solo, soli, chorus and orchestra.
Piano: Mrs. D. Melamet.

Soli: Mrs. R. Ortmann, Mrs. J. Gardner-Stewart, Miss Bessie Handly, Miss Marie Schwab, Mrs. C. C. Rabbe, Miss Katie Heinemann; Messrs. F. M. Supplee, Harry Neu, Ferdinand Kaiser, F. W. Taubert, Harry M. Smith, William Groppe.

Woodland Harp.....Spicker
Harmonic, of Baltimore.
(1853—Golden Jubilee—1903.)

Finale, from Walpurgisnacht.....Mendelssohn
Baritone solo, chorus and orchestra.
Solo: Stephen Steinmüller.

Old Folks at Home, arranged for solo and male chorus by.....Melamet
Solo by Children's Chorus.

Hallelujah Chorus, from the Messiah.....Handel
Chorus and orchestra.

American Fantasia.....Herbert
Orchestra.

Star Spangled Banner.....National Anthem
Sung by the entire audience standing.

The orchestra of 135 pieces played more like a well rehearsed organization than a body of men engaged from various sources for the occasion.

The Beethoven Fantasia was exceedingly well given, no small honor falling to the share of Mrs. Melamet, who sustained the piano part. The vocal soloists were satisfactory.

The solo in the "Walpurgisnacht" is admirably suited to Stephan Steinmüller's voice and style, and he sang it beautifully.

The subsequent prize singing contests and concerts will be reviewed in next week's issue. EUTERPE.

President Roosevelt at the Saengerfest.

BALTIMORE, June 15, 1903.

PRESIDENT ROOSEVELT, accompanied by Baron Speck von Sternberg, the German Ambassador, and attaches of the embassy, came here tonight for the Saengerfest. The Washington party was met at the Fifth Regiment armory by the Governor of Maryland and the mayor of Baltimore. Deafening applause followed the opening chorus and the entrance of the President and other distinguished guests. Mr. Roosevelt made a speech congratulating the society upon its influence in the world of art. He was followed by Baron von Sternberg. The speeches were of a general nature, the subject of music being referred to only incidentally.

Dr. Franklin D. Lawson.

HELEN A. KLOBERG, a young pupil of Dr. Lawson, sang Josephine in "Pinafore" at a benefit given for the choir of St. Paul's P. E. Church. She made the hit of the evening, singing with beautiful tone and an ease in the upper register delightful to hear. At the last musical service at the Washington Square M. E. Church, of which Dr. Lawson is tenor soloist and musical director, Gounod's "Gallia" was given, with soloists and chorus of thirty singers. Dr. Lawson will spend the summer at his farm in the White Mountains, and in the meantime he will build in Greenwich, Conn., in which town he has bought a plot 100x200 on the principal street.

WILLIAM FISHER,

6 East 17th Street,
NEW YORK, N. Y.

Tel.: 752-18.

Announces the : : :
Exclusive Management of

SARA ANDERSON-BAERNSTEIN
Soprano.

JOSEPH
Basso.

THE EMINENT VIENNESE BARITONE,

Dr. THEO LIERHAMMER

of the London Crystal Palace, St. James' Hall, Saturday Popular and of the Philharmonic and Symphony Concerts of the principal cities of Europe.

"Perhaps the only perfect Lied singer heard in London."—Morning Leader, 1900.

During Season in London:

Studio for Voice Production and Style,
31 Duke St., Piccadilly W.

IN AMERICA: JANUARY—APRIL, 1904.

Engagements:

N. Vert, 6 Cork Street, London, W.

9 East 17th St., New York.

FREDERIC GRANT GLEASON, Director of the CHICAGO AUDITORIUM CONSERVATORY, announces the engagement of the eminent German authority on Interpretation,

HEINK

to conduct a course of Interpretation for Pianists and Singers at this institution, commencing June 25.

Address all communications regarding this course and for dates of Herr HEINK'S Piano and Song Recitals for next season to

Mr. ROY ARTHUR HUNT, Manager, Auditorium Building, CHICAGO, ILL.

DELMA-HEIDE

MASTER OF THE ART OF SINGING,
ADDRESS: CORSO VENEZIA NO. 34,
OR, CARE OF UNITED STATES CONSULATE, MILAN, ITALY

ACCOMPANIST.

F. W. RIESBERG,
Treasurer Manuscript Society.

INSTRUCTION.
PIANO, ORGAN, HARMONY.
With the MUSICAL COURIER.

Organist Reservoir Avenue Presbyterian Church, Newark.
Residence-Studio: 954 Eighth Ave., cor. 56th Street, New York.
Telephone: 482 Columbus.

CONSERVATISM IN MUSIC.

Mr. Prime-Stevenson's Reply to His Critics.

BUDAPEST, MAY 29, 1903.

To The Musical Courier:

LIFE has its little ironies for most of us. Such seems to me the coincidence that the one solitary article on a musical topic that I have written within several years has been the object of so vigorous a criticism as to its introductory passage as that from W. O. Forsythe, of Toronto, whose letter in one of your recent issues was followed by your kind reference to myself. (My best thanks for it.) Music is a matter with which for the approval or disapproval of readers in any part of the world, from Canada to Cathay, I am no longer much concerned. Hardly, indeed, can I go so far as to call myself interested in it—except in a decidedly casual degree. Just so much the less, therefore, am I inclined to contest any sincere views about it with ardor. Still less would I care to set myself up as being an arbiter magnus et procinctus. In fact, I do not remember ever arrogating just that sort of character to myself. When I read the reference I thought seriously of my humble self as nowadays really a person to be regarded in the capacity of some meditative old Noah, popping his head out of the ark for the first time in many moons of travel; immediately to be rapped smartly on the poll by some mysterious spiritual constabulary, and so warned that during the time of his retirement he has been growing particularly myopic; that his notions are so antediluvian that really he is not capable of a clear outlook. Alas! if he ventures out any further he must understand that he cannot possibly get a perspective accepted by anybody else.

Now, I have not a printed copy of that article (on Goldmark's new "Scenes from Götz von Berlichingen"), the prefatory observations of which as to the present aspects of musical productiveness have seemed to your Toronto correspondent so overpessimistic—seemed so to you, too. But I have still with me, by chance, the manuscript of part of the draft of the article. The manuscript runs, I think, verbatim with the printed text of the same, in the Independent. It seems to me that Mr. Forsythe's query as to the breadth or narrowness of my overlook on the immediately contemporary opera and symphony, and so on, might better have been accompanied by a closer citation of the passages in question, and that if the paragraph be taken in extenso it will not read so ungenerously as he fancies. At the same time, I have not the least notion of forsaking what you kindly indicate as a general conservatism of judgment. These are days when without becoming aesthetically dull hearted, blasé or contemptuous of the element of interest—of interest—in what is new and pretentious, a wise man will be a conservative. The conservatives in art are not so much your old fogies as they are your aesthetic policemen; or your auscultators, in art, at least, if not often its doctors.

As to the general question mooted by your correspondent, and by what your own lines comment, it seems to me that Mr. Forsythe, like many other alert, intelligent and optimistic enthusiasts in an art, does not make the distinction (ever vitally necessary in critical study of aesthetics) between what is interesting and what at the same time is progressive; between what has real significance in being new and what merely says an old thing in an old or newish way; between the superior craftsman and the genius. Arts do not, as so many manufacturing incentives, quite stand still, unless a general aesthetic darkness and numbness comes over a race, overtakes a world, a period and phase, such as the Dark Ages. But art's origination interest and its really significant force can be spent, while it nevertheless keeps on being mighty busy. The creative intelligences of a first rate order gradually pass. Their ideas, their forms, their technical processes,

however, are played with and millinered with by the second rate intelligences, and alas! by the third rate ones. But often these successors are brilliant enough. Before we know it we are taking them far, far too seriously. All this is a commonplace, long ago. But the whole aspect of art, and not in a little the aspect of literature, has assumed precisely this complexion, within about a quarter of a century especially. Certainly no one will claim that in painting, in sculpture, in architecture, a single vital advance creatively has been made within, be it in one case, decades, and, in another, whole centuries. After all, a Böcklin does not say—at least as to a personal element in nature—much that Salvador Rosa or Ruysdael or Van Everdingen did not strike out; and Sargent was long ago anticipated by Velasquez and Franz Hals in every touch of manner and brush. Modern sculpture is trivial beside the antique. In architecture nothing essentially new and widening of the horizon has been planned or built for centuries. In each art, comes the time when nothing can be done but a working over of the old form, till, haply, the materials at our service themselves be displaced by new kinds, waiting to be discovered and taught. In some branches of aesthetics we can hardly hope for new materials; nor that a new art will rise out of the old one and turn its face to the wall. In music, singularly enough, there is distinctly this probability—a new tonal harmonic and melodic system, of less crude quality than the rather elementary one which our ears at present relish. That may come when and as it may come. Meantime our opera houses and concert halls will seek and find and employ and advertise purveyors in plenty of novelties. The picture dealers will not be obliged to shut up exhibitions, or to leave their windows unattractive to us. Sculptors will carve out more or less majestic, if mostly imitative and platitudinous masterpieces of technic. Architects will build edifices of sufficient strength and grace and dignity. It is the relative point of view that makes one judge of all that fine and frequently imposing craftsmanship "conservatively," as it deserves. And, above all, the more one studies out, so far as he can, the emotional message, or emotional suggestion, of the great musical souls—not merely minds—who are gone over to the majority, whether it be a Palestrina or a Beethoven, why, so much the more does one feel sure that the present is the time of great artisanship, but not of valuable musical eloquence. Fantastic and thin, grotesque and labored, emotionally cold are these glittering contemporaries, all too often, when contrasted with their simpler, but inspired forerunners. In a whirlwind of masterly inspiration, with the orchestral Pelion piled on Ossa, one does not hear for a moment the still, small voice of genuine musical eloquence. One cannot discern, except vaguely, any shape of musical dignity and beauty fitting before the eye. But just such shapes and voices instantly can be evolved in turning over the pages of Bach, Handel, or Haydn, Mozart and Gluck, and of the sublime Beethoven and the austere Cherubini; of Schubert, Schumann, Brahms and Bruckner; of Rossini, Verdi and Goldmark—and of the lesser master creators in that Alpine succession, from peak to peak of which the eye turns with ever new recognition of their radiance, height and isolation.

As to the reference to Wagner and to his influences on his art, and his present or future place in it—well, if that be treason, I fear that I must leave Mr. Forsythe or anyone else to make the most of it. But one has only to study the aspects of Wagnerism in Germany and Austria—the natural homes of Wagner interests, and the localities by whose best public sentiment toward him he will stand or fall—to see how distinctive a withdrawal from Wagnerian partisanship exists, and goes on a-broadening. This, in spite of the tactics of partisans and of managerial shrewdness, and those operatic institutions who conduct their Wagner cycles and adjust their Wagnerian repertory

much in the way that publishers at present are dealing with, we will say, the novel reading public. It is a trade matter, to be kept up. It is well managed. One must get below the surface of things, below correspondence, below just the formal reports of opera houses included; one must talk with musicians and the best musical thinkers, talk with singers, who are ever increasing in conservatism toward Wagner's effects on the voice—speak with the broader minded class of observers not professional in the matter. Then one can better realize this process. All the sitting afar off, and reading over statistics of seasons, is not enough safely to guide. The best element of critical enthusiasm and of general musical taste in the musical public of the German-Austrian centres of music is swerving from Wagner. I believe that his period of an enthusiastic public favor has distinctly passed its meridian in Continental Europe, whether it may have done so in America and England or not—which unfortunately has small artistic leverage or weight. In a way, the present conduct of Bayreuth has been aiding this very derogation with the Germanic public, and with their critical oracles and guides.

Your kind reference to me as being among those who live on this side of the Atlantic, and who can judge of musical works—not to speak of more important topics—at first hand, recalled to me one detail of my professional work in music while I was among the fellowship of New York music reviewers, on which I look back with more satisfaction than on many other facts—that I was among the few who went to the trouble and expense of an almost annual visit to the European musical centres for the express purpose of keeping in touch with new ideas, new works and new artists, for the better judging of creative currents, the ebb or flow of taste and details of presentation of the classic and the novel in music at first hand. And that practice ought to be as much an element of a critic's active service to any public for which he writes, and for himself, as his careful attendance of what goes on during merely his home season and his watch of what is influenced by home conditions. At any sacrifice, in fact, that sort of a process should be begun and kept up. There has been and is far too much writing in America concerning theories, and even facts, which is based wholly on what somebody else has been thinking, and sees fit to write in some foreign journal—derivative criticism on the part of the American reviewer. Certainly, I have not to be reminded of the more or less notable (technically reckoned), the sumptuous writing of Richard Strauss, Rimsky-Korsakow, Glazounow, Tchaikowsky, Nicode, Massenet, Elgar (a most striking personality in orchestration and choral scoring), Boito, Franchetti, Sgambati, Puccini—but why continue a list that every well educated modernist or classicist ought to know by heart as to all their best works and ways? If to me they come short of Beethoven, my dullness be on—or in—my own head! for surely I have long been familiar with their utterances, and admire them for all that in them is masterly. And I can feel, in like manner, that my "want of confidence in Wagner," as a development of musical art, along with my fullest admiration for whatever in Wagner is demonstrably beautiful and noble, and making for sound art, alike have not been the result of a narrow, local and transatlantic observation, any more than many other conclusions were or are of that atmosphere. The critic may err in his judgments. In one matter he must, at any sacrifice, try to be at ease and firm—his writing of a thing because he himself has seen, and heard, and felt, or tasted or smelt it. We never ought to expect to get far away from personal use of the old five senses in aesthetics. I cannot lay the sin to my charge of being too conservative in Wagneriana or other musical interests from not having, I might say, been saturated with him; sympathetic from first hand opportunity during a score of years of studying all that puts him clearly and comparatively before one. My humble conviction (in no

Mme. Matja von Niessen-Stone

MEZZO SOPRANO.

VOCAL RECITALS

in English, French, German, Italian and Russian.

For terms and dates address

ALICE E. JOSEPH, 7a Hanover St., London, W., England.



THE Smith & Nixon

THE GRAND PIANO IN UPRIGHT CASE.

Built on the principle of the Parlor Grand, and its equal in musical results. This system of construction, properly presented, gives other upright pianos out of competition.

Reasonable inducements offered dealers

The Smith & Nixon Piano Mfg. Co.
10-12 East Fourth Street,
CINCINNATI, OHIO.

HASLAM,

Professeur de Chant.

POSE, TECHNIQUE, STYLE, RÉPERTOIRE, OPERA, CONCERT.

Direct Communication with European Managers.
2 rue Malleville (Parc Monceau), PARIS.

Fletcher Music Method

EVELYN A. FLETCHER-COPP,

1125 Madison Avenue, New York.

ELECTA GIFFORD,

SOPRANO.

Western Tour January and February. Assisted by
Mr. W. ALLEN SCHOFIELD, Pianist, of London, England.
Tel.: 1855 Madison Square.

Address 28 W. 27th Street

NEW YORK

MISS

MONTEFIORE

Soprano.

The ORMONDE,

2030 Broadway, N. Y. NEW YORK.

small measure coinciding with the observations in Ernest Newman's masterly "Study," which included the finest analysis of Wagner yet extant in print, that all too much in Wagner is neither true art nor enduring art influence, has not been changed by my sympathy with what in him is admirable to hear, heard over and over under the most authoritative conditions possible, during many, many years, more than I care to count aloud.

So, with apologies for taking so much of your space with what is not at all a controversial recognition of Mr. Forsythe's letter, or of your note thereto—Noah returns to his ark. But not forgetting to do what the dove did—brandish the olive branch—to each and all who are doing work for what each taste honestly conceives to be the Good, the Beautiful and the Worth While. With that benediction, I shall proceed to pack my trunks for a certain remote village, in the Karpatyans, a place where I do not believe twenty inhabitants have ever heard of Mozart or Beethoven, and whose musical and artistic affinities do not extend beyond a Gipsy fiddler and a green and red neckerchief. *Isten veled!* Faithfully yours,

E. I. PRIME-STEVENS.

Schenck.

THE New York Tribune on Sunday published an excellent picture of Elliott Schenck, the new conductor of the Henry W. Savage Grand Opera Company, with the following flattering notice:

"Elliott Schenck has joined the forces of Henry W. Savage, and next season will be one of the conductors of Mr. Savage's English grand opera company. Mr. Schenck is a young American and is an enthusiast in his chosen profession. He studied in Dresden under Draesecke, and also under Heinrich Urban in Berlin. His first appearance as a conductor was at the Concert Haus in Berlin, where he conducted his own compositions. After his return to this country he was one of the conductors of the Damrosch Opera Company. He led the New York Symphony Orchestra for a while, and conducted the Albany May Festival for two seasons, and the New York Oratorio Society for one season. Mr. Schenck is known throughout the country as a lecturer on Wagner. The growing success of Mr. Savage's English grand opera company is indicated by the engagement of Mr. Schenck and of such artists recently announced as Mesdames Norelli, Newman and Nelma and Pierre Rivierre and Reni Marsano."

Letters from New York tell us that Elliott Schenck has been engaged by Henry W. Savage as conductor of the Castle Square Opera Company, which next season will be placed on a much higher artistic basis than heretofore. Mr. Savage is to be congratulated on having secured Mr. Schenck's services. As the rehearsals begin the middle of August, Mr. Schenck has given up his sailing to Europe and will go early in June to his place at North East Harbor. —The Baltimore Telegram.

At a recital at Mrs. van Deyn's recently in New York a number of Elliott Schenck's songs were on the program and were received with much enthusiasm. This young man is making a great name in the musical world, and we as Baltimoreans ought to be proud of him, for although his home for some time has been in New York he was born here and spent his early boyhood in the Monumental City. —Baltimore Sun.

Music Teachers' Convention.

THE New York State Music Teachers' Convention will be held at Troy on June 22, 23, 24 and 25. This is the fifteenth annual meeting of the association. Among the soloists are to be Gerrit Smith, John Young, Julian Walker, Jessie Shay, Herbert Witherspoon, Louis B. Voigt, Lilian Carlsmith and others.

THE UNKNOWN IN MUSIC.

By FELIX HEINK, CHICAGO AUDITORIUM CONSERVATORY.

HOW strangely surrounded by mysteries is the groping intellect seeking for "enlightenment" and light out of the darkness! As we are speaking in these days of our ancestors as having lived in the Dark Ages, will we, when having reached the doubtful glory of being ourselves ancestors, not be pointed to as having likewise lived in the darkness, in dark ages? It may be hoped that this will be so. And as it takes ample research and experience before we can even reach that "wisdom" of Socrates that leads to the frank confession, "I know but one thing, and that is—I know that I know nothing," so in the realm of sound, which is essentially that of music, we can probably do no better for the sake of attaining at least some little light on the subject than to begin with this frank confession. And while it seems perhaps at first sight a paradox to say that what has possibly helped us most to arrive at that realization are the numerous discoveries and inventions that have of late years been made in that connection, such as the phonograph, the graphophone, the telephone, and last, but not least, the wireless telegraphy—the facts are evident.

As the various theological researches—the different creeds that so many opposing thousands, each and every one, proclaim as the only true solution of the problem—have led some persons to apply the previously quoted Socrates statement, so in the discussion of problems appertaining to sound (music) unprejudiced scientists are seemingly in a similar position. And while my attention and research have for years been interested in the analysis of these matters, the present article was not intended for the discussion of such, and while I may here say that wonderful things have thereby been revealed to me, whereof I hope to speak later, I wish to mention in the following only such observations and make only such suggestions that, speaking as a musician, as a specialist in the matter of artistic interpretation, are of probably more immediate interest and can consequently do more good in a journal such as THE MUSICAL COURIER—surpassing all others as regards reaching the intellectual classes interested in the divine art—than any paper in the world.

It is thus, first of all, not my intention to speak here (or elsewhere for that matter) of the technical side of the art of music. These questions I think have been fairly well exhausted, with the usual result that it has established various "schools," "principles," or more or less foolish "notions," the advocates of which generally claim theirs and theirs only to be those that lead to the musical heaven. It is, on the contrary, my object here (and elsewhere) to call attention to the other side of the art of music, and undoubtedly the most important, i. e., the interpretive side. And in passing let me say right here a few words in reference to recent numerous articles which speak of the alarming increase in the manufacture and sale of music making (noise making) machines (which is alarming indeed for more than one reason)—and, or rather, because we can find in them the technical (mechanical) side of music observed almost to perfection, while the interpretive side is proportionately absent, hence—the noise. The question has even been raised if these machines would not eventually, as in other branches of business, drive the individual to the wall; that already now thousands of listeners are being "en-

tertained" night after night with "music" by those machines, which it required previously the engagement of a small army of "musicians" to accomplish. Now to be sure this is unfortunate news to that "artist" (honor to the title!) who is so dangerous that he must not be "imported" according to the laws of the land, but as the French proverb says, "A quelque chose malheur est bon" ("All fools are not dead yet"), so with this apparent misfortune to the class of the not-to-be-imported "artist" perhaps their arises on the other side some advantage for art's sake by the use of these machines, i. e., for the reason that they make it probably more evident what purely mechanical (technically correct) "music" amounts to, no matter how perfect, if the artistic or interpretive feature is absent.

Is it not true that thus the noblest works of the greatest master minds of music rendered by these machines become a mere farce of the divine art?—just as on the other side even the simplest tune interpreted by the musician skillful in the art of interpretation becomes "a joy forever" and a delight alike to the amateur as to the most profound artist. And as these machines are seemingly actually entering into successful competition with the machine-like performer, they thus indirectly by contrast make the performance of the true artist thus doubly meritorious and enchanting. Finding a strong proof again of how utterly valueless from the artistic standpoint is even the most perfect technical skill if presented without the charm of artistic interpretation, this surely leads us to the realization of the fact that the past and largely present tendency in musical education has unfortunately, and is to a great extent even now, excessively devoted to the technical side, while the artistic side is left more or less undeveloped. How many times the career as public performer of a person in all other respects exceptionally talented has been a failure for lack of knowledge in interpretation (even though a superior technician) is a matter of record. Louis Blumenberg, in a recent article in this paper (headed "Scarcity of Pianists"), hinted very cleverly at this condition. Let me quote some of his remarks, the correctness of which will gladly be endorsed by every conscientious artist, here and in Europe. He says: "A superficial thought would hardly convince anyone that there is a scarcity of pianists, and yet after considering the subject it will be found that out of the army of people who play the piano there are precious few pianists." Further on he asks the very timely questions: "What is the cause of this lamentable condition? Are the teachers incapable or indifferent, or is the study of piano playing pursued in the wrong direction?" At the close of this excellent article, which deserves more than passing notice, he states: "There is something wrong in the department of piano education, and yet there is no department so replete with exercises, studies and musical literature." This short article of Mr. Blumenberg deserves the strongest endorsement. It indeed should be considered as but the first step toward a reformation of these conditions in musical education. His statements, unfortunately only too true, cannot have been the result of a desire to attract attention to himself among pianists professionally, for, as is well known, he is not a pianist—they are purely and simply the honest convictions of a true artist, who has had in his capacity as 'cello soloist ample opportunity and experience to judge of the matter whereof he speaks. Would we had more such artists who will speak frankly and fearlessly for art's sake!

However, space does not permit me here to enter into the explanations of the thousand and one details that

JULIAN WALKER,

BASSO.

ADDRESS:

150 West 94th Street,
NEW YORK.

THE
ONLY

"LESCHETIZKY"

SCHOOL OF
PIANO PLAYING
IN AMERICA.

Named after PROF. THEO. LESCHETIZKY, of Vienna, by his special permission.

Mme. DE WIENZKOWSKA, DIRECTRESS AND FOUNDER.

PROF. LESCHETIZKY'S Sole Principal Assistant in this country, formerly in Vienna; also Concert Pianiste.
CARNEGIE HALL. Address Communications: 147 W. Eighty-second St., NEW YORK CITY.

LESCHETIZKY—Madame Wienzowska's success as a piano virtuosa and teacher is eminent.
FADDEWESKI—Madame Wienzowska is a trained pianiste and possesses an extraordinary ability of communicating to others a complete knowledge of her art.
HANS RICHTER—"I consider you an artist of finest esprit and taste, and a representative of a most solid school."

Mrs. Willard S. Bracken,

CONTRALTO.

Mgt. DUNSTAN COLLINS,
55 Auditorium Bldg., - - CHICAGO.

MARION GREEN,

Basso Cantante.

Management: DUNSTAN COLLINS, 55 Auditorium Bldg.

Season 1902-1908

FANNIE BLOOMFIELD ZEISLER

Applications for Terms and Dates should be sent to

ALINE B. STORY, 5749 Woodlawn Ave., CHICAGO.

constitute what is termed "the art of interpretation." There is but one answer that does answer the question. Why is it that pianists (and other instrumentalists, for that matter) have sometimes succeeded with a moderate technic in arousing enthusiasm among their audiences, while others who could rattle off the most difficult technical etudes and exercises at lightning speed have left their audiences unsatisfied, without enthusiasm, uninspired? Likewise let me quote from a previous article of mine:

"Why is it that men and women who could not tell one vocal method from another, and might have failed in the execution of quite simple vocal exercises, have enchanted even the most critical audiences for years as successful public singers? And vice versa, why is it that men and women who can explain to you to perfection the various vocal methods of the present and past and can sing with the greatest ease the most difficult vocal studies and exercises invented, often are utter failures as singers before the public? Why is it that, for instance, many times men whose books on theory, composition and harmony are considered standard works, have utterly failed in writing musical compositions that were at all successful when performed in public; while on the other hand some others have written compositions that have enchanted audiences for years, and these composers could not have solved the simplest examples in books, as above mentioned? (Where are the books on theory, composition, harmony, by the world's greatest composers, and where are the compositions of the world's greatest authorities on theory, composition and harmony?)"

The reason is (and the sooner we fully realize it the better) that we have not all yet fully begun to appreciate the importance of the study of this branch of the art—the study of the art of interpretation.

Let us be mindful of the necessity of the study of theory, composition, harmony, history of music, &c.; let us not forget that the technical difficulties of the work must be mastered thoroughly; but let us bear in mind that music is first and above all "the language of the emotions." That the moment music ceases to express emotion it has practically ceased to exist as "music" (its first requisite is missing)—cold, meaningless noise, a farce of the divine art, a mockery of that which is sacred to the true lover of music, be he the professional artist or the intelligent amateur. It is the mission of the teacher of this divine art to kindle the spirit of the noble emotions in-born in man, though, alas, often slumbering, deadened; it is the mission of the artist with livid enthusiasm to keep aglow among his listeners the spirit of the noble emotions in man, to fill him with fresh inspiration for the everyday toil and monotony of life. (See statements of great philosophers, rulers, educators, as well as musicians, as contained, for instance, in the book called "Musical Mosaics"). If this is missing, civilization is deprived of one of its most powerful agents. Without emotion the world is dead. Without emotion music has ceased to exist as the language of the emotions, and its divine influence is lost—a lost art. To those who desire success and progress for our noble art as well as for themselves, I would say: Investigate and study thoroughly this subject, which in these brief words I have been barely able merely to introduce.

Of course we all know that probably as long as the world continues we shall have among us unprogressive people in all branches and industries, persons who find it difficult to keep step with the progress and advancement that are constantly going on in all departments of art, science and commerce. It is unwise to attempt the impossible. It is unwise to endeavor to stem the tide of progress all around us. To those unfortunate persons who, in spite of the progress all around us, are yet forever stumbling along with their old methods, the old foolish notions of past ages, not abreast with the times,

keeping themselves and their pupils backward, I would quote from Goethe's "Faust" the ever true words: "Sitzt ihr nur immer. leint zusammen, braut ein Ragout von anderer Schmaus, und bläst die kümmerlichen Flammen aus euren Aschenhäufchen raus. Bewunderung von Kindern und Affen, wenn euch danach der Gaumen steht, doch werdet ihr nie Herz zu Herzen schaffen, wenn es euch nicht von Herzen geht!"

Jeannette Durno.

HERE are some of Jeannette Durno's notices at the Michigan May festivals:

Miss Durno is a surprise. That so petite and girlish looking a creature could really master the difficulties of a Saint-Saëns concerto seemed almost impossible. When she entered, in her simple pink gown she looked for all the world like a girl entering to "play her piece" at a spring students' recital. But she proved herself a gifted musician, and won one of the notable triumphs of the evening, especially in the playful passages of the second movement of the concerto, and the piquant peculiarities of the presto. Her encore, "The Jugglers," Moszkowski, was also received with enthusiasm, for her clever fingers are themselves the best of jugglers. The concerto that Miss Durno played last evening has been played here often but never as auspiciously. The little pianist deserved all and more applause than was given her. Does everybody know what an outlay of genius, time, nerve, brain and muscle it takes to achieve such art as Miss Durno displayed? As an encore she graciously gave a Staccato Etude by Moszkowski, "Le Jongleur" ("Juggler").—Grand Rapids Evening Press, May 30.

Jeannette Durno, who is Mrs. Jeannette Durno Collins, the pianist, also made her initial bow to a Grand Rapids audience, and she was immediately recognized as a pianist of splendid technical equipment, and a player endowed with the great gift of temperament as well. She played the Concerto for Piano, G minor, op. 22 (Saint-Saëns). After the first movement, the Andante Sostenuto, there was a gale of applause in recognition of her splendid work. The second movement, the Allegretto Scherzando, was done with exquisite delicacy and commanded the same applause. After the third movement, the Presto, the audience recalled her and she played unaccompanied by the orchestra. She has beautiful touch and tone, also great breadth and power.—Grand Rapids Herald, May 30.

The other instrumental soloist was Miss Jeannette Durno, a pianist, such as rarest genius, steadfastness of purpose and energy seldom combine to make. In a concerto rendition in A minor by Grieg she demonstrated the powers of the piano and its capabilities for softness and strength in tone. She responded to an encore fraught with voluptuous swells, the production closing with a crescendo climax by the orchestra awe-inspiring in its magnificence. She again responded, this time giving an imitation of a tinkling music box so perfectly executed as to be almost impossible of detection from the real instrument. This elicited a storm of appreciation and applause, but without response.—Saginaw Evening News, May 27.

Miss Jeannette Durno, pianiste, and Leopold Kramer, first violin in the orchestra, were the soloists of the afternoon. The audience was even larger than on the opening night, in spite of the threatening outlook of the weather. It was very demonstrative and frequently demanded encores, which were as readily given.

Pre-eminently the star of the afternoon was Miss Durno, and upon her a lion's share of the applause was showered. She is a remarkably talented artist, and her selections on the piano were the peer of anything in that line that has been heard at the Saginaw May festivals. She is a lady of charming presence, and at once impresses her audience with the fact that she is thorough master of herself as well as her art. The Concerto for piano, A minor, op. 15, by Grieg, which she first played, is a composition abounding in passages that require a master technic for interpretation. Throughout it all, Miss Durno never hesitated or wavered, her attack was uniform throughout, and even the most sensitive ear failed to detect the least flaw. She was thoroughly at home on the keyboard, and at times was so rapid in fingering that she appeared to be striking keys at both extremes and intermediate at the same time. It was a remarkable exhibition of accomplished technic, crowned by masterly interpretation. At the close of the selection, which was the only one to which her name was attached on the program, Miss Durno was compelled to give an encore selection, at the close of which she had to appear and bow acknowledgments of the applause.—Courier-Herald, Saginaw, Mich., May 27.

Baker's Accompanist.

MRS. ROBERT GOLDBECK, of Chicago, wife of Robert Goldbeck, has been selected by Manager Charles R. Baker as the regular accompanist for his artists the coming season.

ERNEST LACHMUND'S COMPOSITIONS.

E

RNEST LACHMUND, the gifted composer, of Duluth, Minn., is winning ever increasing vogue with his melodious and well written works for piano, voice, violin and 'cello. His pretty "Petite Valse" first brought him into prominence, and its sale was so large that Stahl, the Berlin publisher, has just issued a second edition. Several of Mr. Lachmund's other works are also rapidly nearing the distinction of renewed and enlarged editions.

This success of the Lachmund compositions is due in first measure to their melodiousness, and in the second place to their skilled workmanship. The composer possesses a large reserve of harmonic resource and it lends his writings variety and piquancy. These are the qualities that won recognition abroad for Mr. Lachmund when he made his debut in Berlin as a composer, and these, too, are the qualities that helped his rapid rise in this his own country.

Most in demand of Mr. Lachmund's compositions are his "Concert Waltz," "Album Leaf," "Rondo" and "Petite Valse," all for piano; his songs, "O Moonlight, Deep and Tender," "Heigho! Daisies and Buttercups," and "Vesper"; and the "Valse Serenade," originally written for 'cello and orchestra, but also arranged for violin, with piano or orchestra, and for 'cello with piano.

There have been the following recent public performances of the foregoing works: "O Moonlight," sung by Miss Electa Gifford on her tour in this country and in Australia; "Valse Serenade," played by Anton Hekking with the Berlin Philharmonic Orchestra, and by Bruno Steindel with the Chicago Orchestra and on his tours; "Concert Waltz," played by Mrs. La Burte Shepherd Crosby, Duluth, Minn.; and the several songs, sung by Miss Kate Waldo Peck, Brooklyn, New York, and Cyril Tyler, Duluth, Minn.

A few other artists who use the Lachmund opuses in concerts and for teaching are: Tom Karl, Max Heinrich, Carl Faelten, Robert Klein, Mr. Kritch, of Stern's Conservatory of Berlin; Mrs. Ida Fletcher Norton and Miss Elizabeth Johnson, of Detroit Conservatory; Misses Kate Waldo Peck, Paloma Schramm, Rebecca Mackenzie and Edith Lott.

A suite for large orchestra (not published) was played last season in Berlin by the Tonkuenstler Orchestra. The score has just been received by Mr. Lachmund and he hopes to have the work performed in America very soon. Of the Berlin hearing the papers of that city said the following:

A suite of four movements for orchestra by Ernest Lachmund was given last evening at the Deutscher Hof. It is skillfully written and also cleverly orchestrated.

In style it is natural and flowing, and shows that the composer has studied thoroughly and possesses excellent talent.

The first and last movements were especially well received and heartily applauded.—Berliner Reichsboten, November 8.

On composers' evening at the Deutscher Hof (November 7) an orchestra suite by Ernest Lachmund was played. This work gives proof of a fine and original talent.

The orchestration is very effective in parts, and there is an enjoyable swing and go to the whole. The first and last movements appeal more to the masses, while the two middle movements contain finer and more valuable ideas.

The whole suite received the most enthusiastic applause. Mr. Lachmund is a pupil of the Berlin theory teacher Robert Klein.—Staatsburger Zeitung.

Burrows Music Method Summer Class.

THIS has been established at "Villa Julia," the beautiful mansion of Mrs. I. L. Rice, Eighty-ninth street and Riverside Drive, the children meeting daily at 10 o'clock, excepting Saturday and Sunday. Beside the six Rice children a few others will find place in the class.

Mrs. HELEN TRUST SOPRANO.

Vocal Recitals In English, French, Italian.

33 Grove End Road,
St. John's Wood, London, England.

Mme. von Klenner.

VOICE CULTURE, STYLE AND
REPERTOIRE IN FOUR LANGUAGES.

Teacher of Grace Ames, Katharine Noack Fiqué, Frances Travers, Kathleen Howard, Adah Benzing, Aimée Michel, Lillian Watts, Katharine S. Bonn, Lulu Potter Rich, and many others distinguished in opera, concert and church work.

STUDIO: 230 West 52d Street, New York.

NOW IN EUROPE.

Will return September 15th.

JOSEPHINE S. JACOBY CONTRALTO.

ADDRESS

104 West 58th St., NEW YORK.

OSCAR SAENGER, Vocal Instruction.

Teacher of Josephine S. Jacoby, contralto; Elisabeth D. Leonard, contralto; Madame de Pasquall, soprano; Sara Anderson, soprano; Hildegard Hoffmann, soprano; Mme. Marie Rappold, soprano; Elsie Marshall, soprano; John Young, tenor; E. Léon Rains, basso; Joseph S. Baerstein, basso; Henri G. Scott, basso, and other prominent singers now before the public.

STUDIO: 51 East 64th Street, NEW YORK.

Telephone: 3456 79th.

GEORGE SWEET

The Renowned Baritone.

VOCAL STUDIO: 304 WEST 72d STREET, NEW YORK.

Some of his Pupils:
Georg Ferguson, Shanna Cumming, Katherine Bloodgood, Maude Lillian Berri, Carl Dufft, Florence Mulford.

New York College of Music,

128-130 East 58th Street.

ALEXANDER LAMBERT, Director.

Private Instruction in Piano, Singing, Violin, 'Cello and all branches of music, by a faculty unsurpassed for its excellence.

SPECIAL DEPARTMENT FOR BEGINNERS.

All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

Students received daily.

Catalog sent on application.

ACCOMPANIST.

LOUIS DANNENBERG,

1845 SEVENTH AVENUE, NEW YORK.

TELEPHONE: 224 MORRISIDE.

PIANIST-TEACHER.



"Piano" or "Pianoforte."

BOSTON, MASS., June 11, 1903.

To The Musical Courier:

In the matter of Henry L. Mason's contention that the name of the modern musical instrument is "Pianoforte" and not "Piano," I would wish to inquire whether the name of its operator is "Pianofortist"? If the word "Piano" is wrong "Pianist" must be equally so.

Yours sincerely,
LOUIS C. ELSON.

Hermann Levi.

McMENVILLE, Tenn., June 6, 1903.

Kindly tell me something in your inquiry column of Hermann Levi. Is he a living conductor, and if so, of what orchestra?

DILLETANTE.

Hermann Levi died several seasons ago. He was a famous Wagner conductor. From 1861-64 he led the German Opera at Rotterdam; from 1864-72 he was the leader at the Karlsruhe Opera, and from 1872-96 he held a similar position in Munich. Then he was pensioned on account of ill health. Levi was a friend of Wagner and one of the moving spirits at Bayreuth.

Free Instruction.

JUNE 9, 1903.

To The Musical Courier:

Can you kindly inform me if there is anywhere in New York a free school for piano lessons, and oblige,

SAMUEL TIETZKE.

We would refer you to the schools advertised in our columns. Some of them have free courses for talented pupils. Address or see the secretaries of these institutions.

Salaries of Organists.

To The Musical Courier:

Will you kindly oblige me with the following information?

1. How many churches in New York city, Brooklyn or Jersey City pay their organist \$1,200 or more a year, and what are their names?

2. Do you know of any organist receiving a regular salary from one church of \$1,500 a year? If so, would you mind naming him and the church where he is engaged?

3. What is the average salary for a first class organist in New York city?

Thinking that perhaps you would not care to publish the above, I have enclosed a stamp for your reply by mail.

Thanking you in anticipation,

I remain, yours sincerely,

DUNCAN McNAUGHTEN.

192 THEODORE STREET, OTTAWA, CAN., June 8, 1903.

1. Answering the above inquiry, it is difficult to tell just how many churches pay \$1,200 a year or over; they keep these things to themselves. It is known, however, that of the New York churches Grace Episcopal, St. Barthol-

omew's Episcopal, the Fifth Avenue Collegiate and the Marble Collegiate churches all pay that sum or more; in Brooklyn, Trinity Episcopal Church.

2. Grace P. E., St. Bartholomew's P. E. and the Fifth Avenue Collegiate churches all pay more than \$1,200. It is current report that the first two pay \$5,000 a year, these men being specialists and devoting all their time to it. The Fifth Avenue Collegiate pays perhaps half this sum. 3. \$1,000.

To "Music Student."

To "Music Student," who addressed a letter to the "Questions and Answers" department of THE MUSICAL COURIER for June 10:

65 WEST EIGHTY-THIRD STREET, NEW YORK CITY.

Your note in THE MUSICAL COURIER for June 10 noted.

If you will arrange to let me hear you sing I may be able to assist you in the matter of having your voice trained.

J. STANFORD BROWN.

Sopranos for Opera.

BROOKLYN, N. Y., June 9, 1903.

To The Musical Courier:

Please be kind enough to let me know the names and addresses of the New York parties who are testing soprano voices for the proposed New English Grand Opera Company, also Duss Opera Company, as well for Mr. Conried, of the Metropolitan Opera Company. Thanking you in advance for the above great favor, and which information will be fully appreciated by one of your old time readers, I am,

Very truly yours,

M. SIERSDORFER.

We regret that we are not in a position to give information of this kind. It might be the best plan for our correspondent to write directly to the managers of the organizations in which she is interested. So far as we know Mr. Duss has not yet definitely decided on the formation of an opera company, nor is there anyone now testing voices at the Metropolitan. Mr. Conried has attended to this matter personally heretofore and will probably resume the hearings after his return from Europe in August.

D'Albert's Address.

To The Musical Courier:

Will you kindly give me the address of Eugen d'Albert?

L. H.

At the request of many well known artists, nearly all of whom are subscribers to this paper, we do not furnish their addresses to correspondents. However, it is a well known fact that D'Albert lives in Frankfurt a M., Germany, and a letter addressed there would probably reach him without any closer designation.

Liszt's "Saint Elizabeth."

NEW YORK, June 11, 1903.

To the Musical Courier:

Referring to editorial in your issue of June 10, unless I am much mistaken Theodore Thomas gave Liszt's "Saint Elizabeth" with the Brooklyn Philharmonic Society some ten years before W. H. Hall's performance referred to. Paul Tidden in those days, I think, coached the chorus for Thomas. Sincerely yours,

J. STANFORD BROWN.

It is between the records and our esteemed correspondent. One must be wrong. Theodore Thomas was called to Chicago in 1888 as director of the conservatory there. Three years later the Theodore Thomas Orchestra of Chicago was organized, and the only appearances of

Mr. Thomas in New York or Brooklyn since then have been with his Western orchestra.

The Brooklyn Philharmonic Society is not a choral body, nor is it an orchestra, but an incorporation of music lovers under whose auspices concerts are given. In recent years the Brooklyn Philharmonic has co-operated with the Brooklyn Institute, and under their joint auspices the Boston Symphony Orchestra visits to Brooklyn are made.

The only performance of Liszt's "Saint Elizabeth" in recent years was the one by the Brooklyn Oratorio Society at the Brooklyn Academy of Music Friday evening, April 25, 1902. The same night Paderewski gave his farewell recital at Carnegie Hall, and this prevented the critics from the New York papers from attending the Brooklyn presentation of the oratorio. Some records state that a performance of the oratorio was given in New York twenty-one years ago, but we have no details at hand. If our correspondent can furnish us with exact information we shall be happy to publish the same.

Jenny Osborn.

Here are some further notices of Jenny Osborn and the Thomas Orchestra:

Miss Jenny Osborn was excellent in the soprano parts, and her rendering of "Hear Ye, Israel," was splendid.—Republican, Denver.

The soprano, Miss Jenny Osborn, appeared only in one number, Tchaikowsky's big aria, "Jeanne d'Arc," which she gave to orchestral accompaniment with fine effect. The cultured finish noticeable in all the concerted numbers marked the work of the singer; her voice is flexible and sweet, and she held the high, sustained notes with ease and power. She was warmly applauded, and as an encore sang "Spring," by Goring-Thomas.—State Journal, Lincoln, Neb.

Miss Jenny Osborn was given an ovation, together with a lovely bouquet passed over the footlights. No soprano has visited us in a long time who met the approval of her hearers as did Jenny Osborn. Her voice is essentially dramatic, and it is when giving rein to these wonderful powers that she is most effective.—Tribune, Sioux City, Ia.

Miss Osborn by her charming, vivacious manner, won her audience before singing a note, but deepened the good impression by her rich, flexible voice and artistic singing. She responded to an encore.—Grand Rapids Post.

Miss Jenny Osborn, the soloist, gave the aria from Gounod's "Queen of Sheba," and after prolonged applause was induced to respond to an encore.

She has a voice of soprano quality, of great range and sweetness, and in addition to the richness of her voice makes a splendid appearance.—News, Dallas, Tex.

Jenny Osborn sang the difficult soprano arias with noteworthy success. Her voice is pure, sweet, very high and noticeably brilliant. She excels in delicate effects and sings with apparent ease. She has been the favorite in all the recent festival engagements of the organization.—Herald-Transcript.

Miss Osborn gave the solos most charmingly. Her voice is remarkably even and well placed, and proved superbly equal to the vast distances of the big building.—Peoria Star.

Wirtz Piano School.

THE annual students' concert of this well known and thorough school took place at the Harlem Y. M. C. A. June 12, when a score or more of students participated. Beside piano solos there were two piano numbers, velocity playing, time drill and other features characteristic of this school alone. Thorough preparation of the pupils, understanding of the musical and technical requirements of each composition, intelligent interpretation and warmth of expression—all this is present in the playing of the Wirtz pupils, and the growth of this institution from the first is the best proof that people have found it out.



HAROLD BAUER

Third American Tour, Beginning October, 1903.

Please address business communications to
HENRY L. MASON,
162 Broadway, Cambridge, Mass.

Some Dates already closed:

WORCESTER FESTIVAL,
BOSTON SYMPHONY ORCHESTRA,
KNEISEL QUARTET,
PITTSBURG ORCHESTRA.

ZUDIE HARRIS

JENNY OSBORN

SOPRANO.

MANAGEMENT:

DUNSTAN COLLINS, 55 Auditorium Bldg., CHICAGO.

CONCERT PIANIST.

Season 1902-3—in Europe.

Address 110 Eisenacher Strasse, Berlin.

The Mendelssohn Trio Club.

(INCORPORATED.)
Alexander Saslavsky, Violinist,
Victor Sörlin, Violoncellist,
Charles Gilbert Spross, Pianist.

For Terms and Open Dates address H. VERT,
9 East Seventeenth St., New York City.

CONCERT,
ORATORIO,
SONG RECITALS.



BUFFALO, June 12, 1903.

OWING to lack of space we could not give an extended account of Mrs. Carrie L. Dunning's recital at Twentieth Century Hall last week. Her young pupils gave a practical demonstration of the work they are accomplishing under her skillful instruction. Mrs. Dunning deserves the praise so freely offered her by her delighted, interested audience. The pupils proved their thorough knowledge of notation by exercises in sight reading and by writing from memory short musical compositions upon the blackboard. Their knowledge of the major and minor scales and what constitutes the difference between them would do credit to adults. They evinced a correct understanding of the principles of music; they can define rhythm and accent and explain the use of all musical signs or terms. Mrs. Dunning has originated a musical method to be called "The Improved System of Music for Beginners." This method differs very materially from some other systems, but this comment is no reflection upon the merits of other methods. Mrs. Dunning will spend the summer abroad, and upon her return will in addition to her class of young pupils instruct a number of professional music teachers who are desirous of learning a new manner of teaching which interests and fascinates the children, its principal merit being that insensibly they learn concentration, that music is a language which appeals to the intellect even more than to the ear.

Two ambitious Buffalo girls, Miss Jennie Showerman and Miss Thekla Adam, who are successful teachers of the piano, intend during the summer to study with Mrs. Bloomfield Zeisler. Both of these ladies teach in the Buffalo School of Music, and were at one time pupils of the famous Leschetizky.

Another Buffalo girl, Miss Margaret Lindenschmitt, gave a graduation recital of violin selections on May 28 at the Ann Arbor School of Music. Miss Lindenschmitt played difficult compositions. We understand that she intends soon to give a violin recital in Buffalo.

The First Free Baptist Church held a special musical service on Sunday night. The Bach Choir sang the cantata, "Wake, Awake," very effectively. The soloists were Mrs. Leonard Dodge, soprano; C. R. Smith, tenor; Dr. Hermann Kellner, baritone. The accompanist was Miss Amy M. M. Graham. The last mentioned lady is a resident of Fort Erie, Ont.

On June 25 the Normal School will hold its commencement exercises at the Delaware Avenue Methodist Church. Miss Julia Agnes O'Connor will sing. Miss

O'Connor is the possessor of an exceptionally sweet and sympathetic voice.

At the exercises held by the graduates of the Buffalo Seminary the program opened with a song composed by Rev. A. T. Chester, and sung to the tune of "Auld Lang Syne." Mrs. Mary Virginia Horan sang several songs delightfully. She has an unusually good contralto voice. "Six Little Wives," from "San Toy," was sung by Shirvel N. McWilliams, G. Barrett Rich, Jr., and Misses Orpha Gerrans, Ruth Larkin, Barbara Blisstein, Katherine Jeff, Hilda Hoyt and Mary Wheeler.

The commencement exercises of St. Margaret's School was held in Trinity Church on Wednesday evening. The musical part of the program included the hymn "Ancient of Days," Caldicott; "The Violet and the Bee"; Molloy's "Song of the Triton"; Gounod's "Vulcan's Song"; "The Dreammaker Man" (Nevin) played by Seth Clark, the accomplished organist of Trinity Church; also the songs "Soldiers' Chorus" (Faust); "In May Time" (Oley Speaks); "May Song" (Hervey).

Mrs. Kinsey's musicale last Saturday took place at the home of her sister, Mrs. D. T. Hawkins. The program indicated a commendable degree of excellence. Miss Nettie Messersmith played a Chopin mazurka and nocturne and Gottschalk's "Last Hope"; Miss Mary Murdoch played Scharwenka's "Polish Dance," and a valse by Godard; Mrs. C. K. Brown had a violin solo and was accompanied by Mrs. A. W. White; Mrs. White and Miss Messersmith played a brilliant concerto on two pianos. The other pupils who did well were the Misses Bertha Gager, Gertrude Sutton, Mary Eagan, Menitta Mosedale, Berenice Brown, Isabel White and Master Montague Cole.

Last night a fine concert was given at the Delaware Avenue Baptist Church by a chorus choir of seventy-five voices, under the direction of Harry J. Fellows, the tenor; William J. Gomph, organist. First there was an organ concert overture (Faulkes); chorus, "Spring Song" (Pin-suti); tenor, solo, "Lohengrin's Farewell" (Wagner); soprano solo, "With Verdure Clad" (Haydn), Miss Julia Agnes O'Connor; Intermezzo, organ, (Hollins); March from "Queen of Sheba" (Gounod); duet, "Behold the Hill-tops All Aglow" (Buck), soprano and tenor; soprano, "Who'll Buy My Lavender" (German); "Spring Song" (Weil); tenor, (a) "Ich Liebe Dich" (Grieg), (b) Aubade, from "Le Roi d'Ys" (Lalo), (c) "Adoration," written for and dedicated to Mr. Fellows; "Liebe," chorus; "Inflammatus," "Stabat Mater" (Rossini).

Miss Thekla Adam gave a recital last week at the home of Mrs. William Warren, on North street. The participants were Charlotte Warren, Edwine Noye, Mary, Mabel and Julia Squire, Albion Mann, Madeline Rochester, Louise and Frances Michael, Marion Tanner, Ruth and Dorothy Bryant, Margaret Atwater, Phoebe Cary, Isabel Stoddart, Elsie Bradford, Winifred Smith, Lydia and Genevieve Board, Myrtle Long, William Fuhrman and William Harris.

Prof. de Zielinski closed his school year by a musical evening at his Auburn avenue home last night. The pupils who took part were Miss Edna Olson and Miss Elenor Ehlers, advanced pupils whom we are told do ex-

cellent work, but not having heard them we cannot indulge in "flights of rhetoric" concerning their merits as pianists. However, some idea of the difficult program given by Miss Olson can be gained by reading the following numbers:

Prelude in D minor.....J. de Zielinski
Fugue in D minor.....William Kaffenberger
Concert Toccata, op. 4.....G. Liebling
Etudes 4, 7 and 8, from op. 10.....F. Chopin
Second Impromptu, op. 36.....F. Chopin
Prelude, op. 34, No. 1.....Christian Sinding
Night Pieces, op. 23, Nos. 1, 2 and 4.....R. Schumann
Etude Valsante.....Graham P. Moore

Miss Elenor Ehlers gave her recital June 4, and had the assistance of a clever young violinist, Miss Stella Mathis, from the Wight Violin School of Olean. Miss Ehlers' program follows:

Suite II, Prelude and Bourrées I and II.....J. S. Bach
Romance in F sharp.....R. Schumann

Mazurka, Emil Mlynarski; Studies 8, 12, from op. 10, and No. 9, from op. 25 (Chopin); Nocturne, op. 15, No. 2; Intermezzo, op. 2, No. 2 (Henri Pachulski); Laendler (Carl Bohm); (a) Caprice, op. 31, No. 6; (b) "March of the Dwarfs," from ballet suite "Laurin" (Moszkowski); Barcarolle from Fourth Concerto (Sterndale W. Bennett), and "A Dance," "Pictures from Alabama" (J. de Zielinski); Valse, op. 10, No. 2 (Eugen Alenief). The younger pupils playing last night were Edith Walker, Margaret Heberley, Clara Touny, Ina Grodzinsky, Marie Millring, Sigismund Piotrowski, George Weber. Mr. de Zielinski also has a large class of pupils at Olean.

There are some who believe there is no musical ability outside of Buffalo. Pittsburg is one of the cities mentioned. Theodor Salmon taught there fifteen years, and left a class of eighty pupils to come here. During his sojourn in Buffalo he has taught professional music teachers, some of whom, following a European custom, went merely for interpretation. We were present one afternoon last week at a delightful impromptu afternoon "recital" at the Lenox, when Mr. Salmon charmed us all by his beautiful interpretation of MacDowell and Chopin. By request he gave a dainty little composition of his own, "A Romance," also something exceedingly good by Mrs. Evelyn Lipson, of Pittsburg, who is really an excellent composer. It is a matter of regret that Mr. Salmon and his most agreeable mother have decided to make a new home in San Francisco. Mr. Salmon does not go as a stranger, for he has many warm friends in the musical circles on the Pacific Coast, and we all wish him every success.

VIRGINIA KEENE.

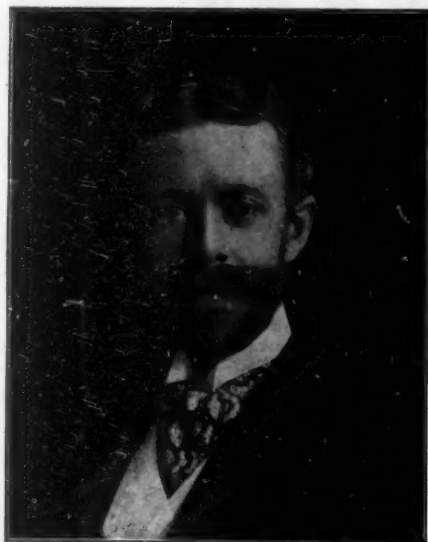
Agramonte Testimonial.

SIGNOR AGRAMONTE was honored with a reception on Thursday evening at New Haven, Conn., by more than 300 members of the Gounod Society, of which he was conductor for sixteen years. The society presented him with a gold watch, suitably inscribed, and an engrossed testimonial.

EHRlich's SCHOOL OF MUSIC, ESTABLISHED 1878, DRESDEN: 18 Walpurgisstr.

Announces the engagement of the Pianist
B. POTTER-FRISSELL, to introduce the
LESCHETIZKY METHOD AND SCHOOL OF INTERPRETATION.
EHRlich's SCHOOL OF MUSIC
offers instruction in every department of music; largest private music school in Dresden. Director, PAUL LEHMANN-OSTEN.

MRS. POTTER-FRISSELL is also instructor of music in Franklin College, a University preparatory school for boys and girls in connection with the American College Entrance Board of Examinations.
Principal, JOHN F. LOGIE, M.A., 31 Bergstr., Dresden.



WILLIAM C. CARL

INSTRUCTION IN THE
ART OF

Organ Playing.

EXCEPTIONAL ADVANTAGES
FOR ORGAN PRACTICE.

SEND FOR CATALOGUE.

34 West 12th Street, New York.



LOUISE B. VOIGT

SOPRANO.

Oratorio, Concert and
Song Recitals.

A Address

RICHARD BYRON,

Manager,

301 West 129th Street, NEW YORK

PRESSON MILLER,

VOICE CULTURE.

601-602 Carnegie Hall, New York.

Telephone: 1880 COLUMBUS

THE GUILMANT SCHOOL.

THE commencement exercises of the Guilmant Organ School were held Saturday night of last week in the Old First Presbyterian Church, corner Fifth avenue and Twelfth street. Members of the graduating class, two organists pursuing a post graduate course and nine other students of the school assisted in the program. Grant Odell, baritone, was the vocal soloist. The Rev. Dr. Howard Duffield, pastor of the church and chaplain of the school, presided in the pulpit. William C. Carl, director of the school, was up in the choir with the students. Dr. Duffield announced each number and called each performer by name.

The musical program follows:

Hosannah!	.....Lemmens
Bula C. Blauvelt.	
Vision	.....Bibl
Fannie L. McCormack.	
Chorus Magna.	.....Dubois
V. Clair Bennett.	
Pastorale in D major.	.....Lemaigre
Katherine E. Anderson.	
Allegro Maestoso (Sonata, G minor).	.....Elgar
Frederic Arthur Mets.	
Scherzo in B flat.	.....Hoyte
Mary Adelaide Liscom.	
The Angelus.	.....Massenet
Leila Wilhelmina Young.	
Toccata in E minor.	.....Callaerts
Mary Hendrick Gillies.	
Savoyard Chant.	.....Wareing
Bessie Brown.	
Concert Fantasia on a Welsh March.	.....Best
Edna Chase Tilley.	
Fugue in G minor.	.....Bach
Gertrude Elizabeth McKellar.	
Vocal, aria, Eri tu (Un Ballo in Maschera).	.....Verdi
Grant Odell.	
Adagio and Finale, F minor Sonata.	.....Mendelssohn
Harry Seymour Schweitzer.	
Concert Rondo.	.....Hollins
Edith Brown.	
Cantabile and Tempo di Marcia, Sonata VII.	.....Guilmant
Wesley Ray Burroughs.	

The performers showed a high order of skill and finish. It is hardly possible to individualize when so many play on the same evening, but each player in turn gave a fine illustration of the thorough training under Mr. Carl's guidance. The members of the graduating class each made a profound impression. On the musical side their performances reached a plane of excellence equal to the work of some old experienced artists.

Edna Chase Tilley and Gertrude Elizabeth McKellar, the post graduate students, played, as the program indicates, difficult numbers, and played them with rare skill. In the management of the stops and mechanical control of the instrument both gave further evidence of a thorough equipment for their chosen work. Some of the undergraduates played astonishingly well. Indeed, the program throughout was on a scale of musicianship that no school could hope to outrival. Dr. Duffield in words eloquent and sincere referred to the program and the great work which the esteemed director, Mr. Carl, is doing for the country. The speaker voiced his personal admiration for Mr. Carl and said he believed that the name of Carl would later on stand for organ music in America as the name of Guilmant, Mr. Carl's master, stands for it in France. Whenever an opportunity offers Dr. Duffield pays a warm tribute to Mr. Carl, who is, as is generally known, the organist of the "Old First" Church, and it seemed especially gracious of the minister to do so at the commencement of the organ school.

Mr. Carl and Alfred J. Goodrich, of the theory department, escorted the graduating class up the centre aisle to

the pulpit, where Dr. Duffield presented the diplomas, accompanied by an address appropriate to the occasion. After the benediction an informal reception was held.

Monday afternoon of this week Mr. Carl and his sister, Miss Carl, gave a reception for the graduating class and students of the school. Monday night the graduating class gave a dinner at the Beaux Arts.

The Guilmant Organ School will reopen October 12.

The principal members of the faculty are: Organ department, William C. Carl; theory department, Alfred J. Goodrich; boy choir training, Clement R. Gale; organ tuning, Gustav Schlette.

Following are the names of the students for the season 1902-1903:

Katherine E. Andersop, Peekskill, N. Y.
Wesley Ray Burroughs, South Orange, N. J.
Edith Brown, Rutherford, N. J.
V. Clair Bennett, Maxwell, Ia.
Mrs. Harry Sheldon Bentley, New York city.
Elise Bamberg, Bamberg, S. C.
Bula C. Blauvelt, Jersey City, N. J.
Bessie Brown, Haverstraw, N. Y.
Mrs. Katherine P. Crane, New York city.
Florence Carl, Bloomfield, N. J.
Alfred Y. Cornell, New York city.
Elsie Louise Carl, Bloomfield, N. J.
Florence H. Davis, Newark, N. J.
Mary Hendrick Gillies, New York city.
William Edward Gronbach, Brooklyn, New York.
Mrs. George Gould, Ithaca, N. Y.
Edith H. Grice, Newark, N. J.
Edward Everett Hand, Brooklyn, New York.
H. W. Humphreys, Jersey City, N. J.
Merrill Marquand Hutchinson, New York city.
Mary Adelaide Liscom, New York city.
Lawrence H. Montague, Buffalo, N. Y.
William Mulvaney, Long Island City, New York.
Frederic Arthur Mets, Far Rockaway, N. Y.
Gertrude Elizabeth McKellar, New York city.
Fannie L. McCormack, Waterbury, Conn.
Mrs. H. M. Platt, Jersey City, N. J.
Mary E. Riker, Piermont, N. Y.
Harry Seymour Schweitzer, Easton, Pa.
Clara Stearns, Troy, N. Y.
Ruth L. Savage, Lee, Mass.
Mamie Virginia Saxon, Augusta, Ga.
Edna Chase Tilley, New York city.
J. Van Wagoner, Ridgewood, N. J.
C. I. Valentine, Hoboken, N. J.
Harry E. S. Wilson, Hoboken, N. J.
Claude H. Warford, Newark, N. J.
Mrs. Dr. W. C. Wilbur, Corning, N. Y.
William I. Webb, Summit, N. J.
Leila Wilhelmina Young, Monticello, N. Y.

The good people of Trent are painfully precise. A piece called "Music Prohibited," written by De Koven's friend, Gastaldon, was announced for performance, but stopped by the chief of police, who argued that the title showed what sort of music it was.

When Malek Was Twenty-three.

WE print below what Charles R. Baker, American manager for Ottokar Malek, the Bohemian piano virtuoso, calls "but one of many foreign criticisms" of that great artist's playing. More of these are promised later on, and they will no doubt prove interesting, in the light of what Bohemia has given us the past two seasons, Kubelik and Kocian:

"Malek, our young Bohemian artist, notwithstanding his youth, is today an artist of the first rank and a virtuoso in the best and highest sense. He has begun his career under brilliant auspices and is to be reckoned with the most distinguished artists of Europe. Every artist is, as a matter of course, supposed to have a fine technic, and there are many who have, by hard work, achieved extraordinary results. Yet Malek surpasses them all. For, in his technic, which is truly marvelous; in his touch, which is sympathetic, bright, sparkling, interesting and delicate in its dynamic shadings; in his interpretation of the masters' works, which is remarkably original and at all times thoroughly artistic, yet free from mannerisms, free from striving after effect, Malek has reached the greatest heights conceivable in these days of wonderful attainments. And this, together with a certain indefinable spirituality which pervades his playing to a marked degree, stamps him as a true artist and compels us to listen to him in silent awe and admiration."—The Svetozer, Prague, Bohemia, April 4, 1899.

When the above account was written Malek was but twenty-three years old.

American Contralto Engaged.

EDYTHE WALKER (the notice of whose recent decoration by the Austrian Emperor will be found in another column) has been engaged by Mr. Conried for next season at the Metropolitan Opera House. This will be Miss Walker's first appearance in opera in her own country. She is to sing the German roles formerly allotted to Madame Schumann-Heink, and will also appear in the production of Smetana's Bohemian opera, "The Bartered Bride."

A Western Quartet.

MME. SEABURY FORD, soprano; Herr Adolph Mühlmann, baritone (of the Grau forces); Grace Whistler Misick, contralto, and Justin Thatcher, tenor, will be Manager Charles R. Baker's formidable quartet for oratorio work the coming season. It is not often that such a combination is made, all its members being artists of distinction.

MADISON SQUARE GARDEN
SUMMER NIGHT FESTIVALS.

Every Evening, including Sundays,



DUSS.

DUSS AND HIS ORCHESTRA
IN
VENICE.

R. E. JOHNSTON, Manager.

"THE SCIENCE OF THE ART OF SINGING."

Revised, Enlarged and Combined Second Edition of

"VOCAL ART,"

By ANNA LANKOW
(890 PARK AVENUE).

Price, \$3.50. On sale at BREITKOPF & HARTZ, 11 East 16th St., New York, and all Music Stores.
Mrs. Lankow has returned from Europe and resumed her work.

MISS ETHEL BAUER,

Pianist and Pianoforte Teacher.

166 Adelaide Road, LONDON, N. W.

"Miss Ethel Bauer has been for several seasons my distinguished pupil and is in the highest degree qualified both as a pianist and a teacher of my method of pianoforte technique."—LASCHEVSKY.

HOLMES COWPER
TENOR

Address 621 Fine Arts Bldg., or Bureau of Fine Arts, CHICAGO.



THE AMERICAN INSTITUTE OF APPLIED MUSIC

(THE METROPOLITAN COLLEGE OF MUSIC).

EDGAR O. SILVER, President.

212 West 59th Street, NEW YORK CITY.

Summer Session of Six Weeks for All Branches, Beginning June 22, 1903.

A Special Course for Teachers in the Pedagogics of the Synthetic Method.

SPECIAL VOICE WORK by FRANGCON-DAVIES.

KATE S. CHITTENDEN, Dean of the Faculty.

JESSIE DAVIS, PIANIST,

CONCERTS-RECITALS-LESSONS.

163 Massachusetts Avenue, BOSTON, MASS.

R. E. JOHNSTON,

Manager.

VERNON d'ARNALLE,

Address BARITONE.

G. C. CALDWELL, 508 Fine Arts Building, Chicago.

FREDERICK CARBERRY,

TENOR.

Management DUNSTAN COLLINS,

55 Auditorium Building, CHICAGO, ILL.

MUSIC IN HOLLAND.

THE HAGUE, JUNE 3, 1903.

IN the string quartet from Paris that made its debut here three of the four gentlemen are Frenchmen and belonged, or belong still, to the best orchestras of Paris. The first violinist, Mr. Hayot, was for some years professor at the Paris Conservatoire. The violoncellist, Mr. Salmon, is a native of The Hague, and was for many years the solo 'cellist of the celebrated Lamoureux Orchestra. He is married to the excellent pianist Madeleine Ten Have, a daughter of a Dutchman and sister to Jean Ten Have, the well known former pupil of Ysaye. In this country, like in Germany, most people are, or were, inclined to believe that Frenchmen cannot well perform classical music. We grow up steeped in prejudices, and generally we die with them. The acquaintance with the Parisian quartet has done much to cure us, for not only did they play Mozart to perfection (Mr. Hayot is a Mozart performer of rare excellence), but also they gave us a splendid performance of the genuine German, that was Beethoven, and of the austere German, that was Brahms (Mozart was neither the one nor the other). Henceforth there will be plenty of unbiased Dutchmen ready to think the best of French interpreters of the classics and of Mr. Hayot and his partners in particular.

The French Opera has closed its doors. The season was a bad one; neither the company nor the repertory was interesting. The direction has already taken steps to do better in the coming season. Madame Marignan, who is engaged as prima donna, enjoys a brilliant reputation. It is most likely that there will be Wagner performances. I for myself don't expect much of these. Wagner can be only done justice to in his own tongue.

As to the Dutch Opera in Amsterdam, the wrangling has already begun. There are two combinations—that of Mr. Van Duinen, formerly the bass of Mr. Van der Linden's company, the other of Mrs. Orcho-Pauwels-Coini, the dissident members of the same company. Perhaps the latter has the stronger hold on the public; on the other hand, Mr. Van Duinen has made sure of the great theatre of Amsterdam, and so placed himself as to scenery, costumes, &c., in a better position than his rival, who will have to put up with the Paleis van Volkslyst. Both companies have already issued appeals to the public for support, and it is to be feared that we shall have next winter a da capo of the catastrophe that put an end to Mr. Van der Linden's reign. Mr. Van Duinen has lost no time in contradicting the rumor that his former chief would be reinstalled.

A very successful concert of old Dutch songs was given at Leyden by a choir from Ghent, in the excellent settings of the celebrated musicologue of that town, Florimond van Duyse.

There were three nominations at the conservatoriums of Amsterdam and The Hague. At Amsterdam the vocal teacher Miss C. van Zanten has been succeeded by Mrs. Noordewier-Reddingius, unquestionably our first soprano, and one of the first sopranis in the German speaking part of Europe. The violin professor, Eldering, will be succeeded by Carl Flesch, from Berlin, aged twenty-nine, Austrian by birth, and a pupil of Marsick. Flesch was formerly professor at Bucharest, and his talent is highly spoken of. At The Hague there died the 'cello professor Giese (for half a century settled there), who was about to be pensioned on account of age. He is to be replaced by Mr. Van Isterdael, a Belgian, who belonged formerly to

the orchestra of the French Opéra, and now is the 'cellist of the String Quartet of The Hague.

The Philharmonic Orchestra, from Berlin, has already begun its campaign at Scheveningen, and so till October we will not be in want of good music.

DR. J. DE JONG.

GRAND RAPIDS.

GRAND RAPIDS, JUNE 1, 1903.

THE "Schubert's" successful festival closed the musical season in Michigan—Detroit, Saginaw and Ann Arbor have enjoyed a monopoly in festivals, but Grand Rapids' initial performances demonstrate beyond any further doubt that this city is to be a dominant factor in this field of art. The critic cannot enlarge on the progress and success of the Schuberts, but if they had a doubt in regard to the outcome of the festival, it must have been rapidly dispelled when they gazed on the audience of 3,000 music lovers pleading with the "world's greatest baritone" for a double encore—Campanari brought out the usual enthusiasm with his "Toreador" and Prologue to "Pagliacci." Of course the audience was persistent about encores, but who would not be when Campanari was the artist?

Miss Jenny Osborn made her first appearance in this city. Her exceedingly beautiful voice and charming personality attracted everyone. Miss Osborn is the leading soprano of the West, and her artistic style was displayed both in the concert and oratorio work. Miss Jeannette Durno, pianist, played Saint-Saëns' Concerto in G minor, op. 22. The little artist deserved all the applause that was given her. The number has been played here before, but never so auspiciously. The allegretto scherzando movement displayed her best work. Theodore Thomas was not present. Frederick Stock, assistant conductor, is a most musicianly director, who is in thorough sympathy with his men, and they played admirably under his leadership. The programs were well selected to please the music lovers. The orchestra was in rapport with the festival audience from the first note of "Tannhäuser" to the farewell strains of "Les Preludes," Franz Liszt.

Madame Schumann-Heink, the greatest contralto, won Grand Rapids people as soon as she appeared on the stage. Words are inadequate when Schumann-Heink is the singer; her personality alone would conquer the world. The outburst after "Non più di fiori" was spontaneous. After the Bach-Gounod "Ave Maria" still more was demanded, and "Il Segreto per Esser Felici," from "Lucrezia Borgia," did not satisfy, so she graciously repeated the last verse.

Gwilym Miles, the successful baritone, sang an aria from "Hiawatha's Departure." His voice is still beautiful in quality, but Mr. Miles is at his best in oratorio. The principal role was filled by this artist in a most musicianly style. "Elijah" gives him an opportunity to display his dramatic powers, and the honors of the evening were easily won by him.

Miss Osborn's voice was well suited to "Hear Ye, Israel," and Mr. Hamlin, tenor, delivered his air, "If With All Your Hearts," with great finish. Grand Rapids people hope to hear Mr. Hamlin in ballad work next season, as he is strictly a concert singer.

Grace van Valkenburg, contralto, sang in a dignified manner, but her opportunities are few in "Elijah."

J. Frances Campbell, director of the "Schuberts" and the Festival Chorus, lead the Thomas Orchestra for the oratorio. Great credit must be given to him for the training of the large chorus. The success of the "Schuberts" is wonderful, when every artist concert in Michigan has been a failure this season. Mr. Burch, the president, and Henry Bennet, secretary, deserve the highest praise in making their club the leading one of the United States.

LOS ANGELES.

LOS ANGELES, Cal., June 6 1903.

SELDOM, if ever, has concert work in this city received such universal praise from musicians and critics as have the two recitals recently given in Blanchard Hall by Madame Eugenia Mantelli. This artist is gifted to a remarkable degree with all the attributes making a great artist and popular idol. She has a magnetic personality, a temperament running from intense sympathy to passionate fervor or charming coquettishness, and possesses a voice of rare beauty and volume, which she handles with consummate skill. Madame Mantelli sang a program diversified in character and which included celebrated arias from French and Italian operas and modern ballads.

Another artist, one who has endeared herself to Los Angeles music lovers, appeared in two song recitals at the Los Angeles Theatre, respectively May 29 and June 5. Mlle. Antonia Dolores, whom we better know as Antoinette Trebelli, returned to us for the third visit on these occasions, and the size and enthusiasm of the audiences, as well, incidentally, as the abundance of floral tributes, attest the growing favor in which this charming singer is held by our musical people. Mlle. Dolores sang with exquisite finish a number of ballads of "Ye Olden Time," besides giving an equally artistic handling of compositions by Dvorák, Saint-Saëns and other modern writers. Arias from grand opera gave the singer scope for elaborate coloratura work. So satisfyingly near the unattainable "absolute perfection" does Mlle. Dolores approach in all that she does that she excels hardly in one style of work over another, yet the perfect grace with which she sang her dainty encore numbers made these quite the most pleasing things done. Mlle. Dolores still retains the valuable assistance of the pianist Robert Clarence Newell, whose work as an accompanist places him among the foremost in that important line of work. His solo playing is of a character well in keeping with the attainments of his artistic associate.

Frank H. Colby, organist at the First M. E. Church and the Church of the Unity, will give his eighth organ pupils' recital at Simpson Auditorium Thursday evening, June 25. The participants will include Miss Ada Showalter, assistant organist at the First M. E. Church and the Church of the Unity; Mrs. Florence Peet Williams, organist at the Plymouth Congregational Church; Mrs. Florence Eaker, organist at the Third Presbyterian Church; Miss Grace Fletcher, organist at the English Lutheran Church; Miss Elsie Lapham, organist Memorial Baptist Church; Miss Estelle Miller, Miss Caroline Wilson and Clark Briggs.

The Chautauqua season at Long Beach opens July 13, extending through the week. As usual, music will comprise one of the most attractive features of the assembly.

A feature of the big memorial service at Simpson Auditorium Decoration Day was the effective singing by a quartet composed of Mrs. Frank Colby, soprano; Mrs. Alfred Glassell, of the Church of the Unity, contralto; J. B. Poulin, tenor, of the First Methodist Church, and Charles A. Bowes, bass, of the Temple B'nai Brith. These well known choir singers made up unquestionably one of the best quartets ever brought together here, and in point of voice quality, balance and sympathetic ensemble it is doubtful if it has ever been excelled by any choir heard here for a long time. Mr. Bowes' spirited singing of some of the old war songs roused the veterans to a pitch of enthusiasm that culminated in rounds of cheers and hurrahs.

ST. MARY'S ACADEMY, NOTRE DAME, INDIANA.

One Mile West of Notre Dame University.
Conducted by the Sisters of the Holy Cross. Chartered 1855. Ideal location. Enjoying a national patronage. Thorough English, Classical, Scientific and Commercial Courses. Advanced Chemistry, Pharmacy and Modern Languages. Regular Collegiate Degrees. Students carefully prepared for regular, special or collegiate course. Physical and Chemical Laboratories well equipped.

THE CONSERVATORY OF MUSIC is conducted on plans of the best Classical Conservatories. THE ART DEPARTMENT is modeled after leading Art Schools. Also, DEPARTMENT for children under twelve years. Physical Culture under direction of graduate of Dr. Sargent's Normal School of Physical Training, Cambridge, Mass.

The best modern educational advantages for fitting young women for lives of usefulness. Moderate cost. New School Year begins September 8th. For catalogue and special information, apply to THE DIRECTRESS ST. MARY'S ACADEMY, Box 10, NOTRE DAME, INDIANA.

CONCERT DIRECTION

ROBERT STRAKOSCH

58 Rue La Bruyere, PARIS.

ASHTON'S ROYAL AGENCY

38 Old Bond St., LONDON, W.

BY APPOINTMENT TO

His Majesty The King, Her Majesty Queen Alexandra, and Their Royal Highnesses Prince and Princess of Wales.

CONCERT, THEATRICAL, VARIETY.

Artists introduced, Tours and Concerts arranged and managed.

The Royal Agent for Drawing Room Entertainments.



VANYORX

H A M L I N

Permanent Address: 716-18 Kimball Hall, CHICAGO.

Tenor.

Under Management of
ARTHUR F. GOODRICH,
6 East 17th St.,
NEW YORK.

Tenor.

Management:
Henry Wolfsohn,
131 E. 17th St.,
NEW YORK.



OCEAN GROVE.

OCEAN GROVE, N. J., June 15, 1903.

OCEAN GROVE has become the greatest summer musical resort of this nation, and the marvelous change has been wrought within the last four years through the energy and tireless efforts of Tali Esen Morgan, the musical conductor. The auditorium where the great concerts are held is acknowledged by all artists to be one of the finest concert halls in the world. It is provided with 9,600 folding chairs, and not a pillar or post to obstruct the view, and the very softest tone can be heard in any part of the building. Here, night after night, and week after week, assemble audiences that pack the building, coming from every State and Territory and from foreign lands, listening to such works as "Elijah," "Messiah," "Creation," "St. Paul," "Last Judgment," "Stabat Mater," "Holy City," "Prodigal Son" and other works, given by a finely drilled chorus of from 500 to 700 voices, accompanied with the permanent orchestra of sixty-five artists, together with four concert grand pianos and pipe organ.

Four years ago the entire charge of the music and all entertainments was placed in the hands of Tali Esen Morgan. Prior to this the Auditorium had been used only

for Sunday services, with an occasional concert. Mr. Morgan at once saw the great possibilities of the place and started out with the determination of making Ocean Grove the greatest summer musical centre of the nation. He formed a chorus of 400 voices from among the summer visitors, and with daily rehearsals he could give three or four works each season.

He then formed a permanent orchestra, getting his players from almost every part of the country, and this year his band will number sixty-five experienced orchestra players, including such celebrated artists as Hans Kronold, the cellist; the well known Park Sisters, cornetists; the popular Bradford Quartet; Helen Marie Burr, the harpist, and many more who are before the public.

Four times each season Mr. Morgan charts a special train to take down his New York Festival Chorus, who join with the Ocean Grove Chorus in singing "Elijah," "The Messiah," the "Holy City" and Rossini's "Stabat Mater." On these gala occasions every seat in the house is sold, and often 2,000 people are standing.

The Children's Musical Festival is another great occasion at Ocean Grove. Mr. Morgan has a chorus of over

1,000 children, and their singing has been pronounced by keen critics to be only a little short of the marvelous. On this particular night the Auditorium is transformed into an enchanted fairy garden by the aid of thousands of vari-colored electric lights, Japanese lanterns, palms and flowers and fountains. The spectacular entrance of the children, all arrayed in fancy uniforms, coming into the building through sixteen entrances at once, and marching to the stirring strains of the "Soldiers' Chorus," from "Faust," up to their seats in the choir gallery, is something never to be forgotten. Then it is not an unusual thing after the singing of such selections as "The Fisherman," by Gabusi, to see half the audience on their feet, many standing on the chairs, cheering and yelling like mad. Such wild enthusiasm is rarely ever witnessed, and the scene can never be described on paper.

The greatest artists of America have appeared under Mr. Morgan's baton at Ocean Grove, and the array of talent for this season excels that of all other years. Between June 27 and September 10 over thirty great concerts will be given. The summer chorus was formed last Tuesday evening (June 9) with over 200 members. Regular rehearsals are held on Tuesday, Thursday and Friday evenings, with concerts on Monday, Wednesday and Saturday evenings. Any person with a fair singing voice can become a member of the chorus for two weeks or over. There are no dues whatever, and all music is furnished free.

On Sunday preaching services are held both morning and evening, when the most noted divines of the nation are heard. The full chorus and orchestra participates in both services.

Ocean Grove is situated on the Atlantic Coast, 50 miles south of New York. Adjoining it is the city of Asbury Park, and both towns have the same railroad station, into which roll over ninety passenger trains a day. Ocean Grove is a model miniature city, with paved streets, electric lights, fine water and sewer systems, telegraphs and telephones. The entire town is amply shaded by wide spreading trees, and more than all—no mosquitoes. The place is well provided with modern hotels and boarding houses, and the rate for board runs from \$7 to \$20 a week. Most of the leading hotels in Asbury Park are also within seven minutes' walk from the Ocean Grove Auditorium.

A detailed program will be mailed upon receipt of request by addressing Mr. Morgan at the Auditorium, Ocean Grove, N. J.



GEORGE HAMLIN, Tenor.

Concert, Oratorio and Song Recitals.

Original Interpreter of Richard Strauss' Songs in America.

PRINCIPAL SOLOIST PAST SEASON:

WORCESTER FESTIVAL, BOSTON HANDEL and HAYDN SOCIETY; THOMAS, VICTOR HERBERT, BOSTON FESTIVAL and CHICAGO SYMPHONY ORCHESTRAS, and PRINCIPAL CHORAL SOCIETIES, ETC.

SPECIAL:

RICHARD STRAUSS' SONG RECITALS.

Joint recitals with W. C. E. SEEBOECK, Pianist.

Also with ARTHUR DUNHAM, Organist.

Mr. Hamlin has received flattering praise during the past seasons from the most prominent critics in the country, including Mr. Philip Hale, Mr. H. E. Krehbiel, Mr. James Huneker, Mr. W. J. Henderson, Mr. W. F. Apthorp, Mr. Louis C. Elson, Mr. Howard Ticknor, Mr. W. L. Hubbard, Mr. Frederic R. Burton, etc., etc. as will be seen from the following:

MR. HALE says, in the *Boston Journal*, October 3, 1902—Mr. Hamlin, through hard work, and by force of brains, is one of the most brilliant singers now before the public. December 3, 1902—Mr. Hamlin is not a musical poseur; he is a singer of uncommon intelligence. He appears on the stage a sincere and enthusiastic interpreter of Richard Strauss, and since he is a true and skilled interpreter, since he sings with the authority of knowledge as well as conviction, his interpretation is at once accepted and his enthusiasm is contagious.

MR. KREHBIEL says, in the *New York Tribune*, December 13, 1901—Mr. Hamlin is a wholesouled singer, an artist of thought, feeling and taste. October 3, 1902—Mr. Hamlin was, as always, an artist in all that he did. October 4, 1902—Mr. Hamlin has been so eloquent a champion of artistic dignity, nobility and sincerity that he deserves to be singled out for a special word of praise.

MR. APTHORP says, in the *Boston Transcript*, December 3, 1902—Mr. Hamlin is one of those rare singers who have brains as well as voices, who really know what they are singing and how they sing it. Look at his singing from whatever point of view you please, its artistic quality strikes you immediately.

MR. JAMES HUNEKER says, in the *New York Sun*, December 13, 1901—Mr. Hamlin's utterances are musical, enunciation clear, his taste in phrasing excellent, his control of dynamics from medium power shading down to pianissimo unforced. In *New York Musical Courier*, January 29, 1902—Mr. Hamlin sang with a show of understanding which was admirable.

MR. HENDERSON says, in the *New York Times*, December 15, 1901—Mr. Hamlin is to be thanked for having given to New York music lovers one of the most delightful afternoons in their recent experiences. January 3, 1903—Mr. Hamlin deserves warm praise for his management of the difficult intervals written by Strauss, for his artistic coloring and for his complete understanding and exposition of the contents of the songs.

MR. ELSON says, in the *Boston Advertiser*, January 29, 1902—Not only has Mr. Hamlin a manly and rich voice, but he also has the ability to use it as a true musician should, with devotion to the intention of the composer.

MR. TICKNOR says, in the *Boston Herald*, December 3, 1902—No smaller, less perceptive or less responsive artist than he could render the Strauss songs with such truth, earnestness, delicacy and sympathy as he, who gives full value to sentiment, word and emphasis as well as to tone, phrase and musical proportion. April 18, 1903—Mr. Hamlin was perfect. He followed every step and turn of feeling, was most wise and delicate in diction, and ever refined and tender in tone, with just the right sudden strength at the crisis.

MR. BURTON says, in the *Worcester Telegram*, October 4, 1902—Here is a man of courage and scholarship in music. He has a tenor voice that, with finished method and rare intelligence, makes him a popular success wherever he goes.

MR. HUBBARD says, in the *Chicago Tribune*, January 19, 1903—There is no vocalist now before the public who can more completely reveal to an audience the exact sentiment and point of such songs as can he.

Springfield News Letter, April 22, 1903—Mr. Hamlin is one of the best tenors—perhaps the best—in America. He has a rich lyric voice, into which he infuses dramatic force of a fine quality.

BOOKINGS NOW BEING MADE.

PERMANENT ADDRESS:

716-18 Kimball Hall,

Chicago.

Management of HENRY WOLFSOHN, 131 East 17th Street, NEW YORK,
and (West of Pittsburg) Bureau of Fine Arts, CHICAGO.

THE MUSICAL COURIER

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the laws of the State of New York.)

St. James Building, Broadway and 26th St., New York.

TELEPHONES: 1767 and 1768 Madison Square.

Cable Address: "Pegajar," New York.

ESTABLISHED JANUARY, 1880

No. 1212.

MARC A. BLUMENBERG

EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, JUNE 17, 1903.

LONDON, ENGLAND—

Hotel Cecil, Mr. Montague Chester, General European Representative.

THE MUSICAL COURIER is now for sale on the Smith & Son bookstands at the following stations: Charing Cross, Waterloo Main Station, Euston, King's Cross, Paddington and Victoria.

BERLIN, GERMANY (Branch Office)—

Hauptstrasse 20a is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipzigerstrasse 39, W.

DRESDEN—

Anna Ingman, Franklinstrasse 20.

Mrs. E. Potter-Frissell, 18 Walpurgis Street.

LEIPZIG—

Gustave Adolphstrasse 19a. Mr. Alvin Kranich in charge.

PARIS, FRANCE—

Conducted from London Office.

Single copies for sale at Brantano's, 37 Avenue de l'Opéra; 37 Rue Marbeuf; Galignani Library, 224 Rue de Rivoli; Shakespeare Library, 75 Avenue des Champs Elysées; Boulevard Kiosks.

ITALY—

Milan—J. F. Delma-Heide, 54 Corso Venezia.

CHICAGO OFFICE—

Fine Arts Building, Michigan Boulevard, C. A. Daniell in charge.

CANADIAN OFFICE—

In charge of Miss May Hamilton. Address Main Office, New York City.

SAN FRANCISCO OFFICE—

Sherman, Clay & Co. Mrs. A. Wedmore Jones in charge.

LOS ANGELES—

F. W. Blanchard, Blanchard Hall.

MILWAUKEE—

Controlled by Chicago Office.

INDIANAPOLIS—

Controlled by Chicago Office.

CINCINNATI OFFICE—

J. A. Homan in charge.

BOSTON OFFICE—

17 Beacon Street.

BROOKLYN OFFICE—

Hotel St. George, Clark, corner Henry Street.

BUFFALO OFFICE—

Miss Virginia Keene, 278 Franklin Street.

NEW ORLEANS—

Bertha Harwood, 1912 St. Charles Street.

SUBSCRIPTIONS:

Invariably in advance, including postage.
Single copies, Ten Cents.

United States	\$5.00
Great Britain	£1 5s.
France	31.25 fr.
Germany	25 m.
Austria	10 s.
Italy	31.25 fr.
Russia	12 r.

SPENCER T. DRIGGS BUSINESS MANAGER

Rates for Advertising.

PER INCH ON ADVERTISING PAGES.

Three Months	\$35.00	Nine Months	\$75.00
Six Months	50.00	Twelve Months	100.00

ON READING PAGES.

One inch, 3 months	\$75.00
One inch, six months	125.00
One inch, 1 year	200.00
Special rates for preferred positions.	
One page, 1 insertion	\$300.00
One-half page, 1 insertion	175.00
One column	100.00

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 12 M. Monday.

All changes in advertisements must reach this office by Friday, 5 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.
Western News Company, Chicago, Western Distributing Agents.

THE MUSICAL COURIER EXTRA.

Published Every Saturday During the Year.

GREATEST ADVERTISING MEDIUM FOR
MANUFACTURERS AND IMPORTERS OF MU-
SICAL INSTRUMENTS OR PARTS THEREOF.
SPECIALLY DEVOTED TO THE PIANO AND
ORGAN INDUSTRY.

For Particulars apply to SATURDAY EXTRA DEPARTMENT.

IF you see it in THE MUSICAL COURIER it's correct.

THE Richard Strauss Festival, held recently in London, was not a financial success. Foggy London!

THE news comes from Paris that Maeterlinck does not like music. But then George Ade does, so we need not worry.

LAST Wednesday the New York Times announced the engagement of Paula Ralph, the Frankfort soprano, for the Conried Opera Company. This item of news was printed by THE MUSICAL COURIER some six weeks ago.

BOSTON clergymen are protesting because admission is charged for hearing sacred oratorios. The reverend gentlemen aver that these performances should be as free as the churches. This statement will prove more or less a shock to the thousands that contribute to the support of churches in Boston and elsewhere.

MICHAEL PAGANINI, of Jersey City, who says he is a descendant of Nicolo Paganini, was awarded \$12,500 last week in a damage suit against the North Jersey Street Railway Company. Paganini's foot was cut off by a trolley car last January. Sad as the accident is, it nevertheless suggests possibilities to impecunious violinists.

AT the singing contest for the Kaiser Wilhelm Prize in Frankfort (Germany) the famous Cologne Male Chorus lost first honors because in a certain song they sang G flat instead of G. How very particular they are in the Fatherland! Such a mere detail as a wrong note or two would surely never bother a prize jury in this country. The cables say that most of the Cologne singers wept when the decision was made known. At least somewhere there is such a thing as disinterested devotion to art. It is a great relief.

THERE was nothing but praise last week for the enterprise of THE MUSICAL COURIER in being the first American newspaper to publish definite news concerning the coming of Strauss and the plans of the Philharmonic Society. This news was printed on Wednesday only by our paper and by the New York Herald, at whose disposal THE MUSICAL COURIER placed its important news cablegrams. The Tribune, Sun, Staats-Zeitung and other morning papers had not an inkling of the biggest musical movements of the day, and told their readers nothing of these events until long after THE MUSICAL COURIER and the Herald had carried the news broadcast over the world. In journalism this is called a "beat"—in this instance, a bad beat. We must ask the music reporters of the Tribune, Staats-Zeitung, Sun, &c., kindly to omit bouquets. We are proud, but not vain.

A FAVORABLE indication of our healthy growth in music might be found in the fact that the formal opening of the Baltimore Saengerfest on Monday evening attracted an audience of 16,000 persons, among whom were the President of the United States, the Governor of Maryland, the German Ambassador to this country and many other distinguished statesmen, diplomats and high Governmental and military dignitaries. Not to be outdone by his German cousin in power, Kaiser

Wilhelm, our President made a speech. President Roosevelt omitted personal criticism from his remarks, wherein the first man in our land displayed both more caution and more sagacity than was exhibited by Wilhelm II on the fatal musical field of Frankfort. The Emperor is still hearing, editorially and by mail, from Germans wounded in their patriotism and composers wounded in their vanity. Musical criticism is a thing of thorns even when practiced by royalty.

IN a very sensible and very breezy editorial on Cosima Wagner, "Parsifal" and New York the Brooklyn Eagle says: "A patent on a clothes wringer or a window catch is justly awarded to the inventor for a term of years; but the highest prod-

uct of man's genius is by the world's consent, and usually by the author's, too, the property of the

world. Imagine an attempt to prevent the performance of Shakespeare's plays, except in Stratford! The world would not agree to such a thing for a moment. Whether we have the Bayreuth singers or not—and we anticipate no trouble in getting them—we shall have little difficulty in securing the help of singers just as able. Those artists who had the advantage of Wagner's personal training and who made appearances under his direction cannot sing on forever. Several of them are now so fat that audiences snicker when they attempt Brünnhilde or Isolde. New singers must have room, and they must be allowed to sing in the roomiest of theatres in the roomiest of countries. Wagner's bar to the performance of his own work, except in an inaccessible and uncomfortable town, was his mistake. It is a mistake that should no longer be perpetuated."

This is sound and timely comment, and reflects the opinion of this paper, of the sensible musical public in New York and of the sensible musical public everywhere. There were conflicting cables from Munich and Berlin last week. Some said that owing to the influence of Mme. Cosima Wagner the Messrs. Burgstaller, Van Rooy and Mottl have withdrawn from their engagements with Mr. Conried for the proposed "Parsifal" performance in New York. On the other hand, later reports say that Madame Wagner's Berlin agent is willing to meet Mr. Conried in Berlin in order to "talk matters over." Mottl himself wired to friends: "Nothing definitely decided."

This looks much like a hard struggle between principle and cupidity. Judging by Bayreuth's past we think we know how the discussion will end. One thing is certain in any event. By such clumsy means as the placing of embargos on the singers Madame Wagner could never succeed in changing the announced plans of Mr. Conried. Our new opera director is a man of determination and of resource. An insight into his way of handling difficult problems was afforded when a reporter showed him the Mottl-Burgstaller-Van Rooy dispatch from Munich. "There are others," remarked Mr. Conried placidly.

What with Possert's establishment of a Wagner theatre in Munich and the German Reichstag's refusal to prolong the "Parsifal" copyright, Bayreuth has recently been getting decidedly the bad end of things all around. But Cosima never knows when she is beaten, and all respect is due her for her pluck. This battle with Mr. Conried will be a royal one, we warrant. The bugles have blown, and it is only a question of a few days when the cohorts will clash violently in Berlin. The public on this side of the ocean can afford to sit back and watch the fray unconcernedly from a safe distance—for we have more than a sneaking suspicion that when it shall be all over New York will have its "Parsifal" after all. There—we have said it. And now let the wrath of Cosima Wagner break over our heads.

AS predicted in this paper last week, the news of Strauss' engagement by Wetzler and of the latest Philharmonic plans was not published in any New York daily (except the Herald) until several days after THE MUSICAL COURIER had presented the facts to the public. We

LEST THE PUBLIC FORGET. need hardly repeat again here that this was a notable journalistic feat. It has been recognized as such everywhere and unreservedly—except by those music reporters who failed to secure the news morsel for their papers and were thereby subjected to an ignominious "beat," a dire humiliation in newspaperdom.

The music reporter of the Tribune, who often has been called the mouthpiece of the Philharmonic Society, read the news in THE MUSICAL COURIER, and five days later commented cautiously in his peaceful Sabbath column. Why was he not taken into the confidence of the society? Has he fallen from its good graces, mayhap? No "programmatical notes" next year, Dean?

"Small wonder, too, for nobly did the dean his duty this winter, when with his stout pen he tore to tatters the work of the society and of its conductor. It is merely a circumstance that THE MUSICAL COURIER forced the dean into this position of outraged musical dignity. A good work remains a good work, no matter by what motive inspired. But the standpoint of the Philharmonic Society is quite logical. There is much human nature in this standpoint, and we can understand it very easily. After all, why should the society pay several hundred dollars per season to a man who defames and abuses it in the public prints, and whose praise would be not of the slightest value. Therefore, if the worthy dean be dropped as "program annotator" to the society, he need not seek far for an explanation. Ours is very near the mark.

The music reporter of the Sun also snaps and snarls frequently at the heels of the hard ridden society, which, with a flash of juvenile wit, he calls "the ancients and honorables." The music reporter of the Sun is not a "program annotator" to the Philharmonic Society, and his heat might be easily explained and perhaps justified. In this, too, there is much human nature.

In his pious remarks of Sunday the Sun man says: "Last season the society employed a conductor who had lived all his life in New York and whose qualities were thoroughly known. He was not successful in inducing people to go and hear the ancients and honorables. * * * But, leaving all that out of consideration, no man who had for years been familiar to the players of the Philharmonic could hope to inspire them with new enthusiasm. They went into a sound sleep last winter. * * * Mr. Damrosch was an old story, too old to excite new interest in the soporific performances of the Philharmonic. * * * Furthermore, people had acquired a new standard of orchestral playing. The years of work of the Boston Symphony Orchestra had told their tale, and the concerts of the organization had come to be highly prosperous. The old, shiftless methods of the Philharmonic would no longer do. It was manifest that things were going from bad to worse all through the last season. * * *

"There is just one thing for the Philharmonic Society to do, and that is to hire a man with an imposing reputation and let him figure as the attraction at its entertainments. The organization has been tending in that direction for years, and its recent mistakes were in departing from the path which was plainly before it. It will never attain to such an artistic position as the Boston Orchestra unless it is entirely revolutionized."

Perhaps among five such conductors as Strauss, Weingartner, Wood, Colonne and Kogel this man with the "imposing reputation" might be found. Let us be patient and hopeful. At any rate, let us

continue to watch the comedy of the critics, and to laugh in our sleeves. Perhaps there are more pleasant topics than these for summer discussion, but THE MUSICAL COURIER must hark back from time to time, lest the public forget.

THE question of opera singers and money has been discussed more times in these columns than we would care to count, but it is a fascinating theme, and a timely one. Merely **CONSCIENCE AND COIN.** to prove that certain other honest newspapers view the situation much as we do, there are reproduced herewith a few paragraphs from a recent issue of the New York Evening Post:

Some dignified folks seem to have suffered diabolical tortures at the thought of such eminent singers as Nordica and Edouard de Reszke appearing at Duss' Venice in New York, in the Madison Square Garden. It was, indeed, an unpardonable offense. Such vocalists should never appear except at the Metropolitan Opera House, where a seat costs \$5. To give people who cannot afford to pay more than 50 cents a chance to hear them is an offense against all the laws of good taste and morality, and ought to be prevented by the police force. It so happens that there is at present a Venice in Vienna, and that the greatest of American violinists, Maud Powell, played there a few weeks ago. To be sure, two wrongs do not make one right, and Miss Powell ought to be ashamed of herself, all the more as she probably does not, like Mme. Nordica, get \$1,750 for every performance. As for this same Madame Nordica, one has to go back to Jennie Lind and her manager Barnum (1848) to find anything quite as shameless as her singing for an audience of 13,000 persons. The fact that Jennie Lind took home with her \$100,000 of American money does not mitigate her offense. Most artists would indignantly refuse an offer of even \$5,000 a night to sing at the Madison Square Garden. Patti, to be sure, didn't refuse that sum, but she is another offender against artistic etiquette. A ruthless exposure of this whole scandalous affair is imperatively called for.

This is put with skill and humor. The philosophy of it must be patent to all. What rights has the 50 cent public? The opera goers are ten times as good, for they pay ten times as much money for their seats. There is no flaw in this logic. We hope there will soon come the "ruthless exposure" for which the Evening Post calls so bravely and so well.

MUSICIANS and patriots in the United States are clamoring for a new tune for the national anthem. When the country gets this, then let the cry ascend for some new nuptial music, or rather inaugurate the fashion for organists to play something different from the hackneyed Bridal Chorus from "Lohengrin" and the march from Mendelssohn's "Midsummer Night's Dream." Many composers have written wedding music, and so there is no excuse for the same music at all weddings. The reform must come from the organist, because brides are too busy thinking of other details for the ceremony.

KUBELIK made his reappearance in London last week and created his usual furore. It is a matter of surprise, by the way, that during his stay in London the young fiddler neither eloped with the Queen, fought a duel with the King, won 2,000,000 pounds on the Derby nor allowed his \$75,000 Stradivarius violin to be stolen. We are afraid that the work of the English press agents is a bit behind the times; in fact, to use a strictly musical term, we would call it very much on the sag. Musical terms are sometimes so expressive.

RIDDLE: What is the difference between a critic who accepts money for writing "program notes" and a critic who accepts money for writing favorable criticisms? Answer: We dislike to say.



A RASH correspondent writes: "Will you publish in THE MUSICAL COURIER a tale of yours that I read some years ago, but of which I have partly forgotten the main point? It was a parody of another story about a pianist who had his hands hacked off because he wouldn't play Chopin for some exotic monarch. Hoping that this is not asking too much—"

No, cherished correspondent, it is not asking too much. Of all ways to touch the starved heart of a poor scribe you have chanced on the one most subtle. I shall retell my poor tale, and at once.

[N. B.—I must remark in parenthesis that the fact of your forgetting the main point gave me rather a twinge. I am not so sure now that the story had a point. Besides, it was not a "parody," but merely a fable told me in my extreme youth, and of which the other man's gruesome tale reminded me.]

If I remember correctly, the original narrative told about a pianist who thought he hated Chopin and was not convinced to the contrary until after his hands had been chopped off by a fiendish Eastern potentate, possessor of slaves and of a magnificent grand piano.

All this by way of preamble and apology.

Here is the story.

Once upon a time there was a very beautiful princess. Her mother was dead, and she had never had a father. The name of the princess was Dham-Bad. She had much money, more land and most power, but she was Dham-Bad. Being without parents the princess developed a stubborn, peevish disposition, and was greatly given to annoying those about her who were inferior to herself in rank and wealth.

Among Dham-Bad's many courtiers was a very nice young man, named Dhed-Easy, who was the princess' secretary, for she was so obstinate that she had never learned how to write. The youth Dhed-Easy was very good, of course, and always had been. He learned to read and write when he was quite young, and never told his piano teacher he'd practiced when he hadn't. Dham-Bad hated Dhed-Easy, because he knew more than she did, and because he always blushed when she looked at him. Of course, Dhed-Easy loved the princess, and she knew it, but this only fanned her hatred more.

One day Dhed Easy was playing an E flat fugue, in octaves, by L. Streabbog, when Dham-Bad entered the room, and, in a characteristic spirit of perversity, whistled the music in D, a half tone too low. Nothing daunted, however, the young man kept on, skillfully intertwining with the theme of the fugue

the melody of "I Don't Care if You Never Come Back."

"It's a wonder you wouldn't stop playing when your sovereign comes into the room," sneered the princess, who was not nice in her English.

"I must practice," returned Dhed-Easy, blushing violently; "I never miss a day."

"Oh, you must, must you?" cried Dham-Bad, a great anger seizing upon her. "Well, I forbid it henceforward."

"But I must—"

"Ha!" shrieked the princess, in a frenzy. "I'll teach you to disobey my orders. What, ho! Soak-Em, Kill-Em, where are you? Hither, slaves! Rat eating, bow legged, bloomer brigade, appear!"

She smote upon her hands three and one-half times, and there came forth two mighty black men, who, at a peculiar signal from Dham-Bad, seized Dhed-Easy and bound his right arm behind his back. In an instant a large block was placed in the centre of the room, the young man's free arm was laid across, and there, before the cruel eyes of Dham-Bad, the executioner's ax did its horrible work. Dhed-Easy's left arm was cut off at the shoulder!



For weeks the poor secretary hovered between life and death; but long before he was able to return to court Dham-Bad's hard heart melted, and she bitterly repented her harshness. She went to see him every day, and brought him anonymous gifts of flowers and current issues of THE MUSICAL COURIER. Her pity was so great that when he finally recovered she made him Grand Vizier of all the nation, and hung so many orders and medals on his breast that his double breasted, two button serge coat looked like a silver and gold cuirass.



Womanlike, her pity soon turned to love, and determining to make Dhed-Easy rich and powerful beyond compare, Dham-Bad first appointed him police captain of the "Tenderloin" district in Stamboul and later made him a walking labor delegate. Then was the measure of Dhed-Easy's fame and wealth full indeed, and he became the envied of all men. He no longer blushed when the princess looked at him, and she daily grew to love him more.



One night, after Dhed-Easy had written several letters for Dham-Bad, rejecting the proposals of marriage she had that day received from various powerful princes of the neighborhood, the beautiful maid looked pityingly on the empty sleeve at her secretary's side, while her eyes filled with tears and her soul with a great sorrow.

"Dhed-Easy," she began, in a pleading voice that she had never used before, "I am so sorry for—for—that; I hope you have forgiven me—"

"Oh, princess—"

"Don't interrupt me. I repeat, I hope you have forgiven me. It was done in a rash moment, and I have wet the earth with my tears ever since. But I tried to make reparation. I heaped wealth and honors on you; I made you a police captain, and now you are—"

"Why, princess—"

"Could any man have risen higher?" Completely overcome, Dham-Bad hid her face in her hands and wept.

"My dear princess, I had nothing to forgive. This little affair?" he asked, holding up the stump of his

arm. "It is nothing, a mere nothing." This was cruel of Dhed-Easy, for the whole nation knew that his left arm was nothing.

"I know, I know," sobbed Dham-Bad; "you needn't reproach me with it. But it might have been worse. At first I intended to cut them both off. I really did. And then you would have had to go to a dime museum as an armless wonder." And poor Dham-Bad wept in streams.

"Had you—had I lost both arms, what would you have done for me more than you did after I lost one?" asked Dhed-Easy slowly.

"Then," spoke up the princess, gazing on him tenderly—"then I should have married you and made you king over all this broad land."

"Do you mean it?" cried Dhed-Easy hoarsely, fingering his sword.

"I swear it by the beards of my female ancestors—they were Polish," Dham-Bad made answer.

"Then, by Allah, I will yet be king!" shouted Dhed-Easy, drawing his sword.

Dhed-Easy read the deadly purpose in his eyes, and she threw herself upon him, thinking to stay his arm.

But it was too late!

Dhed-Easy flourished his sword thrice, and with a quick stroke cut off his right arm.

"I love you, I love you," shrieked Dham-Bad; "I would have married you with your one arm. Why, oh, why, did you do it? It is too terrible—I cannot believe it."

"There it lies," answered Dhed-Easy quietly, pointing at the severed member with his sword. "And your promise?"

"Shall be kept. Today—this very hour—shall see us united. But your arms, your arms!" wailed Dham-Bad, weeping afresh.

"Never mind, my sweetheart, your love will be alms enough for me," returned Dhed-Easy, with a pun that was in execrable taste under the circumstances.

And that very hour he married Dham-Bad and was made king over all the broad land.



And here ends this harrowing fable.



It would be difficult to express in measured words my joy when, one week after publishing the history of Dham-Bad and Dhed-Easy, I received the following letter:

"MY DEAR SIR—I generally find your 'Pianists' pleasant reading when you confine yourself to piano players and their doings; but I think in the realm of fiction you have some superiors, like Kipling, Crawford, Corelli and Hardy. They say that 'liars must have good memories,' and I think this applies to embryo novelists as well.

"In your imaginative tale last week about the malicious princess and her unfortunate secretary there are several startling discrepancies which I beg to call your attention to.

"In the first place, you say: 'In an instant a large block was placed in the centre of the room and * * * Dhed-Easy's left arm was cut off at the shoulder.'

"Now, one would suppose that Mr. Easy, being a normal personage, had only two arms, and that when one of these was cut off there remained to him but one, the right arm.

"However, you go on to state that: 'Dhed-Easy flourished his sword * * * and cut off his right arm.'

"Now, with what arm did he flourish the sword and cut off the other when he had but one? He must have been a contortionist of exceptional agility.

"Assuming, though, that Mr. Easy accomplished this remarkable feat, how do you explain the paragraph in which you say: 'There it lies,' answered Dhed-Easy quietly, pointing at the severed member with his sword'?

"In the name of sense, in what hand did Mr. Easy hold the sword with which he pointed at the 'severed member,' when, by your own statements, both of his arms had been cut off?

"A satisfactory answer to these questions would not only interest me exceedingly, but would cause me to retract my statement about your inferiority to the great writers mentioned above.

"Very truly yours,

"J. J. HEYWARD."

New York City.



It was all very much like our gifted countryman, J. McNeill Whistler, who on a certain occasion was chief witness at a murder trial.

"Would you please tell the jury, sir, how far you were from the actual scene of the shooting?" asked the prosecuting attorney.

"Certainly," replied J. M. W., producing a notebook, which he studied for a moment. "I was four yards, one foot, two and one-half inches from the exact spot where the shooting took place."

There was an audible titter from the spectators, and even the jury joined, whereupon the learned judge rapped loudly for order, and said sharply to the witness: "How could you know the distance so exactly?"

"I measured it, your lordship," was the unexpected rejoinder, "because I knew that some damned fool would ask me that question at the trial."

LEONARD LIEBLING.

COMMENTING on a recent editorial in THE MUSICAL COURIER, the critic of the New York Evening Post says: "Somebody asks pertinently whether, in view of the fact that President Roosevelt is paid \$137 a day, Patti is worth \$5,000 a night, Jean de Reszké \$4,000 per night and Paderewski \$7,000 per afternoon. Why not—if they can get it? If President Roosevelt engages in a pursuit which yields such shabby results, he has no one to blame but himself."

Speak Up, Gentlemen.

BROOKLYN, June 12, 1913.

To The Musical Courier:

THE question of women as composers having been once again brought to the front through a recent article in the Gentleman's Magazine, I should like to inquire what chance any woman of the present time has to equip herself for serious work in this line of endeavor? Any woman aspiring to become a "great composer"—and surely no one would aim at mediocrity—should possess a thorough mastery in orchestration. But what are women's opportunities in this essential study compared with the advantages enjoyed by the stronger sex? A clever man who desires to attain perfect scholarship in the necessary arts of instrumentation and orchestration may obtain a position in an orchestra, or may become an orchestral director. It is an easy matter, then, for him to persuade his associates to play over his early efforts at composition, thus affording him the chance to hear his work and correct the errors. The experience of hearing one's pieces played is a factor in the schooling of all great composers, and it cannot be dispensed with.

What chance has an ordinary American woman of hearing her practice compositions performed by an orchestra? I would like the gentlemen who enjoy sneering at our sex to answer that question. I know more than one woman who is waiting for an answer. BERENICE THOMPSON.

The National Conservatory of Music of America,

128 East Seventeenth Street,
NEW YORK.

JEANNETTE M. THURBER, PRESIDENT.

RAFAEL JOSEFFY,
ADELE MARGULIES,
LEOPOLD LICHTENBERG,

Artistic Faculty Consisting of
LEO SCHULZ,
EUGENE DUFRICHE,
IRENÉE BERGÉ

HENRY T. FINCH,
MAX SPICKER,
CHARLES REINROTH AND OTHERS

SUMMER TERM

Begins May First.



CINCINNATI, JUNE 13, 1903.

THE Auditorium was packed to the doors and in the aisles on Thursday night, upstairs and downstairs, and a few hundred people had to be turned away after 8 o'clock, disappointed because they could not attend the twenty-fifth annual commencement exercises of the College of Music. The ensemble attractions were principally the college chorus and orchestra, the former under the direction of A. J. Gantvoort, and the latter under the baton of José Marien. It was surprising to note how well the chorus sang, and how promptly it responded to the direction of Mr. Gantvoort. He held his forces well in hand, and his attention to detail showed a high sense of art and the requirements of chorus singing. The number which pointed out the most decided poetry was Thuille's "Sommernacht's Traum," in which George Hammer played the violin obligato beautifully. An ethereal dreaminess prevailed in its interpretation. The two selections by Waysch—"The Falcon" and "In a Year"—were sung with spirit and fidelity to the sentiment. This can be especially said of the last, which had in it the true tones of sincerity. There was character in the singing of Roentgen's "Sweet Tones in Magic Might."

The College Orchestra played with energy, command of shading and a great deal of enthusiasm, and Mr. Marien held the members together with a firm, experienced hand. Mozart's "Eine Kleine Nachtmusik" was given with rhythmic clearness and precision and with the genuine flavor of the master. In the subsequent group by Gervasio and Handel the Minuet of the latter was given with classic grace and dignity. One of the gems of the evening was found in two movements from the Septuor of Saint-Saëns, in which the piano part was played with dramatic finish by Miss Emma Beiser, the other instruments being supplied by Mrs. Gisela L. Weber, George Hanover, G. Hagedorn, Frank L. Saffer, C. Liebholdt and Carl Palis. The pianists proved a solid foundation of art—Miss Ada Zeller playing the Beethoven Rondo, B flat major, for piano and orchestra, arranged for string quartet, organ and second piano, with beauty of contrast and poetic expression.

Miss Mary Akels played Meszkowski's Valse in G flat with good taste and brilliantly. Miss Gertrude Beryl Dalton showed an admirable technic, with poetic shading and smooth runs in Chaminade's "Concertstück" for piano and orchestra. Of the vocalists both Miss Lillian Sutton, soprano, and J. Wesley Hubbell, tenor, proved themselves worthy of considerable praise—Miss Sutton singing a group of songs, including Schubert's "Die Allmacht," the latter being interpreted with not a little dramatic power. Mr. Hubbell has a glorious tenor voice, which rises to dramatic requirements, as was shown in his singing of the aria from "Pagliacci." Miss Cora Kahn gave a strikingly beautiful reading of a tale by Robert Browning and a ballad from "If I Were King." The address was delivered by Rabbi Louis Grossman, and was an eloquent dissertation on "Music's Place in Life." The college honors were distributed by Dean W. S. Sterling, who announced that in addition to them Miss Mannheimer, of the elocution department, had awarded an honor scholarship in dramatic art to Miss Margaret Elizabeth McFeely.

The diplomas, certificates and Springer gold medals were awarded as follows:

DIPLOMA.

Miss Cora Kahn, elocution, with distinction and medal.

CERTIFICATES.

Miss Mayme L. Podesta, piano.
Charles Sauter, piano, with distinction.
Miss Ada Zeller, piano, with great distinction and medal.
Henry Zeing, piano.
Melbourne Clements, voice.
Miss Frances Fisher, voice.
J. Wesley Hubbell, voice, with distinction and medal.
Miss Mary W. Paver, voice.
Wm. Scully, Jr., voice, with distinction.
Miss Willanna Smith, voice.
Miss Lillian E. Sutton, with distinction and medal.
Melbourne Clements, organ, with distinction and medal.
V. Raymond Nold, organ, with distinction.
Miss Harriet C. Smith, organ.
Delbert H. Cleland, public school, with distinction and medal.
John C. Dickson, public school.
Miss Eda Foerster, public school.
Miss Genevieve Lindsey, public school.
Miss Hattie P. Riddle, public school.
Mrs. Jennie Austin Tuttle, public school.
Miss Anna M. Weber, public school.
Miss Mary E. Bassett, elocution.
Miss Helen L. Day, elocution.
Miss Brookie L. George, elocution.
Miss Margaret E. McFeely, elocution, with distinction.
Miss Mathilda Stuebing, with great distinction and medal.
Miss Jean Washburn, elocution, with great distinction and medal.
Miss Elizabeth Hiller, public school.

The list of graduates of the Cincinnati Conservatory of Music this year is as follows: Miss Corene Harmon, Miss Meta Bairnsfather, Albert Berne, Miss Kate Eagan, Miss Shirley Morgan, Miss Dott Fay Trott, Miss Cosby Dansby, Miss Maude Stephenson, Miss Rosalie Yago, Miss Annabelle Ambrose, Miss Esther McNeil, Miss Jeane Beresford, Miss Blanche Loewenstine, Miss Louise King Walls, Miss Lena Ruscher.

Of varied and striking interest was the piano recital given Friday night in the Conservatory Hall, Mt. Auburn, by the advanced pupils of Theodore Bohlmann. It was an evening of piano concertos, and four of them were presented—the first movement from Mozart's C major, the first from Hummel's A flat major, the entire Concerto, No. 2, in F major, of Jadasohn, and the Fourth Concerto, C minor, of Saint-Saëns. Miss Katherine Eagan played the Jadasohn Concerto quite brilliantly and with much emphasis. Miss Meta Bairnsfather showed musical grasp in her interpretation of Brahms' Variations on a Hungarian theme. Miss Annabelle Ambrose sang with poetic delicacy a group of songs by Nevin and Tirindelli. Others participating were Misses Irene Michael, Luella Kellar, Clara Herzog and Frederic C. Mayer.

Mlle. Therese Marba, of this city, whose remarkable success at the recent recital of the pupils of Madame Marchesi, in Paris, was cabled to this city, is the recipient of an equally flattering report in a special cable from the Paris correspondent of the New York Times, appearing in its issue of June 7, in which the Times correspondent, naming her alone, says: "The various numbers on the program called forth enthusiastic applause. Special mention should be made of the singing by Miss Therese Marba, of Cincinnati. Her rendering of the Bolero from Verdi's 'Vêpres Siciliennes' was delightful."

"Mlle. Marba" is the daughter of Victor Abraham, the attorney of this city, and for three years prior to her departure for instruction in Paris was the pupil of Mrs. Emma R. Dexter, of the College of Music. She had previously studied under Jenny Bush-Dodge. Returning with her mother to Paris after her success in the opera given by the college, in which she received a distinctive triumph, she is now finishing her musical education under Marchesi, who has been the instructress of those among the world's most famous singers.

With a soprano voice of surpassing beauty and quality Mlle. Marba possesses a rare musical technic and intelligent conception, combined with a most attractive stage presence. Her gifts and qualities as a vocalist are almost rivaled by her proficiency as a violinist, in which Prof. Jacob Bloom, formerly of this city, and Prof. José Marien, the first violinist of the Symphony Orchestra, were her instructors.

Frederic Shailer Evans, of the piano department of the Cincinnati Conservatory of Music (Miss Clara Baur directress), presented one of his graduates, Miss Dot Fay Trott, in a recital on Saturday evening, June 6, in the beautiful conservatory concert hall. Mr. Evans possesses a rare faculty of inspiring his pupils with enthusiasm, and their work exhibits not only an extraordinary degree of technical proficiency but of musical intelligence and interpretative capacity. The program was as follows:

Rondo, for two pianos, C major.....Chopin
Gavotte, from Second Violin Sonata.....Bach
(Transcribed by Saint-Saëns.)
Agitato (Concert Study).....D'Albert
Moment Musical, op. 7, No. 2.....Moszkowski
Nocturne, op. 17.....Brassin
Polonaise, op. 46, No. 12.....MacDowell
Concerto, op. 69, F sharp minor.....Hiller

A great philanthropic undertaking in connection with the College of Music was evolved this week, and the initiatory steps were taken for its consummation. For a long time past an urgent need was felt for the provision of extraordinary talent at the college to enable such students as possessed it to spend at least one year in the artistic environments of Europe. This demand was not owing to the fact that the College of Music did not provide the best instructors, such as might be put on a par with the eminent teaching talent of the Continent, but because it was felt that the most talented students without means should not be deprived of the opportunity of enjoying a musical atmosphere and personal contact with the highest standards, which cannot be had in this country.

The present manager of the college, A. J. Gantvoort, was thoroughly convinced of the importance of such a movement, and, by his personal efforts and enthusiasm in the matter, brought the matter to a successful issue. He saw President Julius Fleischmann and the other members of the board of trustees in regard to the projected undertaking, and they not only emphatically approved of it but promised their financial assistance, besides the assurance of interesting in it other prominent and wealthy citizens. At the last meeting of the board plans were formally approved.

They proposed to send each year to one of the great music conservatories of Europe three College of Music graduates and to pay for all their tuition and living expenses at the rate of \$800 per year for each student. This would involve an expenditure of \$2,400 each year.

The proposition at present covers a period of three years, which means that beginning next session nine students will be sent under this plan to Europe for the next three consecutive years, at a total expense to the college of \$7,200. A. J. Gantvoort has headed the list of subscriptions with \$100, and the balance of this amount is fully assured. The board of trustees expressed its formal appreciation of the extraordinary success of the college during the past year in having secured a total attendance of 729 students, which were distributed as follows: Two hundred and eighty-two in piano department; 182 in voice, 38 in violin, 18 in organ, 5 in 'cello, 96 in theory, 54 in Delsarte, 2 in cornet, 43 in elocution and 9 in public school instruction. There were 214 students who were admitted from abroad.

The Misses Martin presented their pupils in the last of a series of piano recitals at their home on Nassau street Saturday, June 6. Those taking part were Chester Cloude, Rose Magee, Mrs. Weisman, Hubert Weisman, Edna Smith, Miss N. Reid, Elsie Fuerst, Junior Short, Ada



JOHN C. WEBER'S

MILITARY BAND.

FAMOUS IN ALL PARTS OF THE COUNTRY.

ADDRESS—

JOHN C. WEBER, 1212 Vine Street, CINCINNATI, OHIO.

"The Band That
Plays the Best."

CRITICISED AS
"The King of Concert
Bands."

Pan-American Exposition,
BUFFALO, N. Y.
Zoological Concerts,
CINCINNATI, OHIO.
LOUISVILLE,
INDIANAPOLIS,
ST. LOUIS,
DENVER, Etc.

SONDERSHAUSEN

RESIDENCE OF PRINCIPALITY.

Beautifully situated in the centre of forest-covered mountains and valleys. Place for people seeking quietness and recreation; walking cure. Reasonable rates. Mild, exceptionally healthy mountain air. Bright skies, little rain. Beautiful park. Nice streets, splendid running water and sewers. Bathing establishments. Lively social life. Cheap apartments, villas and building lots. Musical city. Conservatory of Music established by the principality; theoretical and practical preparation for stage, concert and orchestra. (Singing, organ and all orchestra instruments, school for leaders.) Princely theatre (Opera and Vaudeville). In summer, on Sundays, the celebrated concerts of the Princely Court Band take place in the park. City of instruction. Teachers' Seminary, Seminary for Ladies, High School, Grammar Schools, High School for Girls, School for Housekeeping. Occasion for Teaching Languages, Painting, etc. Boarding houses also for foreigners. Persons needing recreation are accepted in the private houses of excellent physicians. Garrison. For prospectus and information address ALFRED KONIG, or the Director of the Princely Conservatory, Professor SCHROEDER.

Quick, Harold Evans, Gertrude Conda, Roberta Chapman, Mr. Schuyler, Helen Cloude, Mr. McDevitt, Rudolph Evans, Lillian Wrigley, Josephine Grim.

Romeo Frick, baritone, a graduate of the Cincinnati Conservatory of Music, is continuing his extraordinary success both as a soloist and teacher at Evansville, Ind., where he has established himself permanently. His singing at Nashville and Indianapolis, and on June 7 at Louisville (Ky.), was a pronounced tribute to his exceptional ability as an artist. Mr. Frick is having his hands full accepting concert engagements for next season. It is probable that he will be heard in a recital in this city next fall. Mr. Frick is conscientious, earnest and sincere in his work, and his advancement is a foregone conclusion. During the months of June, July, August and September he will present with his class scenes from the operas of "Faust," "Tannhäuser," "Rigoletto" and "Don Giovanni."

Albino and Mrs. Gorno left Friday for New York, where they will take passage for Italy. They will spend the summer months at their beautiful villa at Lake Como.

The concert of the Students' Symphony Orchestra in connection with the closing exercises of the Ohio Mechanics' Institute Tuesday night in Greenwood Hall was a most extraordinary manifestation of the musical talent which, in the training for manual and scientific work, has been going hand in hand with the development of the highest of arts. That without any school of music in connection with the Institute such splendid results should have been accomplished speaks not only volumes for the quality of the students and their lofty ambitions, but it makes up an invincible argument that this city is really a musical centre, where such talent may be found in the rank and file of a technical school. It was no wonder that the fame of the first concert had gone abroad and that the second brought together an audience largely composed of musical people, including several members of the Cincinnati Symphony Orchestra. The program, under the direction of Stacy Holmes, was exceedingly classic, presenting Handel's Largo, the march from Raff's "Lenore" Symphony; the "Bourrée," A minor, of Bach; the String Quartet, E flat major, of Schubert, two numbers; "Death of Asa" and "Anitra's Dance," from Grieg's "Peer Gynt Suite" and Schubert's Symphony, B minor.

Remarkable were the finish and musical quality of the strings. The conviction could not be resisted that here was a valuable source to be drawn from and trained for the Symphony Orchestra. The "Lenore" march was played with genuine esprit de corps. The classic properties of Bach's "Bourrée" were well sustained, with rhythmic clearness and precision of attack, which is everything in Bach, and gives to him clearness of meaning. The best standard of orchestral work was reached in the two movements from the "Peer Gynt Suite." The first, "Death of Asa," spoke with genuine conviction in its general impression, and the second in the movements of "Anitra's Dance" preserved to the last the genuine Norwegian flavor. While the strings are the most remarkable division in this students' orchestra the woodwind deserves a large measure of credit. Not always pure in intonation, it has an abiding good quality of tone. The first oboe in the "Bourrée" deserves special mention in this connection. The "Lenore" March received so much applause that an encore was given—the "Wedding March" of Soedermann. To Mr. Stacy Holmes, the director, who wielded the baton with a great deal of energy and intelligence, as well as attention to detail, belongs the largest share of the success of a concert which showed how deeply interested the students of the practical arts are in the cultivation of classic music. The Schubert String Quartet was the most ambitious of the efforts, and the ensemble, with good shading, was most enjoyable. The mem-

bers are Rudolph Tschudi, first violin; S. J. Stoughton, second violin; E. Simon, viola, and Amos Meare, 'cello.

The Ohio Conservatory of Music will have its commencement exercises on Monday, June 15. J. A. HOMAN.

Obituary.

A. J. Hipkins.

LONDON, JUNE 4, 1903.

THE old associate of the house of Broadwood, the great and old piano manufacturing firm, Mr. Alfred James Hipkins, F. S. A., died yesterday at 100 Warwick Gardens, Kensington, London, 77 years old, 63 years of which were spent with the Broadwood firm.

The London Times of this morning publishes the following obituary article.

Learned without pedantry, qualified to speak with all possible authority, yet as humble as the youngest student, Mr. Hipkins held a position quite unique among musicians. To the outer world he was identified with the house of Broadwood, with which he was connected for 63 years; many musicians, pianists and others, owe their first success to his kindly and wise encouragement. As an expert on the subject of all musical instruments, and especially those with keys, he was highly honored all the world over; and it was due to him, more perhaps than to anyone else, that the "diapason normal" was finally adopted in England. He was born in Westminster in 1826, and his earliest bent was toward painting. His father, whether from insight into his true talents or not, put him to learn piano tuning, and he was taken into the firm with which he was so long connected at the age of 14 by Mr. Henry Fowler Broadwood. His progress in the difficult art of tuning must have been very rapid, for Chopin, at the time of his visits to England, always insisted on Hipkins being asked to tune the piano for his performances. His musical education, outside the routine of his work, was advanced by habitual attendance at the services of Westminster Abbey, where he learned to love the great composers of the past. He studied the organ in 1844 with Marcellus Higgs, and for six months held a post as assistant organist at St. Mark's, North Audley street, his taste for the best music being so definitely formed that he found it impossible to adjust himself to the wishes of the congregation. As a matter of chronology, it is curious to find that the system of equal temperament was so far from being established in England in 1844 that young Hipkins, who was led to his deep study of the subject from his devotion to Sebastian Bach, was a pioneer of the system among the tuners of the Broadwood firm. It was not till 1848 that the Exeter Hall organ was tuned in equal temperament, and the system was not applied to any of the organs in the Great Exhibition of 1851. At this exhibition Hipkins gave piano recitals every Friday and Saturday, and soon afterward he turned his attention in earnest to the vexed question of pitch, beginning his collection of dated tuning forks in the year 1855. About five years later, in connection with Ernst Pauer's historical recitals—at which some of the old keyboard instruments were employed—Hipkins wrote a series of commentaries on the works performed and on the nature of the old instruments. As a matter of course, his professional calling made it easy for him to understand the mechanism of such things as the harpsichord and clavichord; but he had besides the insight into the methods of Bach and the older composers which enabled him to decide on the exact way in which such things as the famous "Thirty Variations" of the former should be

played, and to give the weight of his authority to the theory, undoubtedly a true one, that the "Chromatic Fantasia" was originally written for the clavichord.

It is difficult to realize that Hipkins was in his day considered peculiar for his admiration not merely for Wagner, but for Chopin; an eminent critic said of him: "Hipkins is not a bad sort of fellow, but he will like Chopin," and a very interesting photograph was published not long ago, in Miss Bache's memoir of her two brothers, of the six enthusiasts who had the courage to admire Wagner in the year 1868. One of these was Hipkins, whose admiration was not unconnected with the conviction that Wagner was being condemned unheard in England. The same love of fair play and the same strong advocacy of all that was best in modern art, as well as in ancient, were characteristics that remained with him through life, and that endeared him to a very large circle of friends. When Sir George Grove's "Dictionary of Music and Musicians" was projected, Hipkins was one of the most important contributors, and wrote no fewer than 134 articles for it, chief among them being his masterly treatise on the piano. He contributed the article on the same subject to the ninth edition of the Encyclopædia Britannica, and brought the most recent developments under notice in the supplementary volumes. He undertook at the request of the King (when Prince of Wales) the formation of the loan collection section of the Inventions and Music Exhibition of 1885, and he was a prominent member of the musical jury of that exhibition. A fine catalogue of the exhibits was prepared under his care, and his sumptuous volume, entitled "Musical Instruments, Historic, Rare and Unique," was issued in 1888, with illustrations by Mr. William Gibb. Various papers on musical pitch, read before the Society of Arts and elsewhere, did much toward the introduction of the rational pitch into England, and his "Standard of Musical Pitch" (1896) is of the greatest possible value. In 1896 he published a "Description and History of the Pianoforte," and various papers by him were read before the Royal Society and other learned bodies. He was admitted a Fellow of the Society of Antiquaries in 1886. His latest researches into the essential character of two of the ancient modes were embodied in a pamphlet, at first printed for private circulation, and afterward in the "Sammelbände" of the Internationale Musik-Gesellschaft, Jhrg. IV, Hft. 3, under the title of "Dorian and Phrygian." He lectured fairly often upon the old instruments which were his especial hobby, illustrating his remarks with performances, in which the delicacy of his taste, the finish of his technical skill, and the soundness of his musicianship were all apparent.

Carlyle Petersilea.

Carlyle Petersilea, the pianist and composer, died Thursday, June 11, at his home in Tropico, near Los Angeles. Petersilea was born in Boston January 18, 1844. His mother was English and his father, Franz Petersilea, a German musician, one of the first to start pioneer work for music in America. Carlyle Petersilea was a graduate of the Leipzig Conservatory of Music. He was an honor student, winning at the time of his graduation the Helbig prize. After leaving the Conservatory Petersilea studied with Von Bülow. He made a concert tour in Europe, and on his return to America played at many concerts. It was as a teacher, however, that he made his reputation in New England. He established a school in Boston, and he also taught classes at the New England Conservatory of Music. Petersilea and his wife went to California eleven years ago and settled there.

Duss Concerts at the Garden.

THE Duss concerts at Madison Square Garden are now in their third week. Last week's concerts drew even larger audiences than the first week, despite the unfavorable weather. The soloist of the present week is Miss Mary Howe.

RAFAEL

JOSEFFY.

Address: Letter Box 38, NORTH TARRYTOWN, N. Y.

EDMUND J. MYER

Vocal Instruction.
52 EAST 25th ST., NEW YORK.
Summer Term on Lake Chautauque.
CIRCULAR SENT FREE.

MR. &
MRS.

BRUNO STEINDEL

Mr. STEINDEL, Solo 'Cellist of Thomas Orchestra.
Mrs. STEINDEL, Pianiste.

Management DUNSTAN COLLINS, 55 Auditorium Building, CHICAGO.

Mrs. Hadden-Alexander
PIANIST.

Carnegie Hall, New York.

ERSKINE PORTER

NINE YEARS OF AGE.

SOPRANO.

CHURCH—CONCERT—MUSICALES.

Repertoire of 125 Songs, both sacred and secular.

For Terms, &c., address

REMINGTON SQUIRE,
142 East 27th St., New York.



MINNEAPOLIS.

MINNEAPOLIS, Minn., June 9, 1903.

THE Chautauqua meeting will be held at Devil's Lake, N. Dak., June 27 to June 30, where a number of Minneapolis musicians will take part. The Minneapolis Ladies' Quartet, including Miss Ednah Hall, Mrs. T. D. Bell, Miss Mabel Otis and Mrs. Bertine Pinkner will sing. Miss Esther Osborn and Miss Helen Hall will also sing. Miss Frances Bendeke, violinist, will play and Miss Ada Morris will be one of the accompanists.

A song service consisting of Wagner selections and Gounod's motet "Gallia" was given in the Church of the Redeemer Sunday evening. The church choir—Miss Mabel Runge, soprano; Miss Mynn Stoddard, contralto; Alvin Davies, tenor, and John Ravenscroft, baritone—was assisted by a second quartet, consisting of Misses Florence Gloomgren and Mabel Otis, Mrs. Vera Lathram and Joseph Smith. Emil Ober-Hoffer is organist and director.

The eighteenth annual commencement concert of the Northwestern Conservatory will take place Thursday evening at the Unitarian Church. Misses Garrity, Damm, Maron, Messrs. Noreen, Peterson, Olson and Wistrom, members of the violin class, will open the program; Misses Landry, Schissler, Chandler, Amunds, Lovell and Warnes will furnish piano selections; Master Rudolph Peterson and Miss Burlingame will play violin solos. There will be recitations by Miss Jeroux and Miss Boyson and local numbers by Miss Tooele and Miss Fletcher.

The second of a series of recitals by members of the senior class will take place in the assembly hall of the Holy Angels Academy Thursday, when Miss May Dyer will give a piano recital, assisted by Miss Frances Vincent, soprano, and in concerted selections by Mr. Crosse at second piano. The program includes Mozart's Sonata in F, with second part by Grieg; selections by Mendelssohn, Chopin, Schumann, Chaminade, Rubinstein and others. Miss Vincent will sing two groups of songs.

The fifth commencement program of the Johnson School of Music, Oratory and Dramatic Art will be given Friday evening at Plymouth Church. The program will include an organ number by Mr. Salisbury; violin solo, Miss Grace Golden; piano solo, Miss Alice Holen, with Mr. Johnson at the second piano. An address will be given by Rev. L. F. Hallock and the presentation of diplomas.

The Minneapolis Symphony Orchestra is an assured fact. The Philharmonic Club has met with hearty support in its efforts to give Minneapolis a high class orchestra, and the \$30,000 has been subscribed by the most representative men of the city. The orchestra will be known as the Minneapolis Symphony Orchestra.

Emil Ober-Hoffer has agreed to become the director of the orchestra for a period of three years, which assures the public that only programs of high order will be given. Six concerts will be given, and at each concert one or more artists of international reputation will appear. The club will obtain great pianists, violinists, cellists and vocalists. The following new directors have been added to serve on the board of directors of the Philharmonic Club: E. C. Gale, E. L. Carpenter, J. S. Porteous, Horace M. Hill, Fred P. Welles, H. J. Burton, Eugene Stevens and R. P. Woodworth. The committees for the season of

1903-4 have been appointed by President Frederic Fayram as follows:

Ways and Means—F. Fayram, C. E. Fisher, C. N. Chadbourn, George Lauther, F. G. Smith, W. S. Hunkins, E. C. Gale, R. M. Bennett, Trafford N. Jayne.

Artists—C. E. Fisher, F. Fayram, R. B. Savage, A. R. Wiley, E. L. Carpenter, R. P. Woodworth, J. S. Porteous.

Orchestra—W. S. Hunkins, Eugene M. Stevens, Horace M. Hill, W. L. Harris, F. G. Smith, C. E. Fisher, Frederic Fayram.

Program—Hilleary L. Murray, S. V. Morris, W. Z. Moffett, Alvin Davies, W. S. Marshall, S. H. Lockin, W. L. Harris.

Auditing—Eugene M. Stevens, F. P. Welles, J. S. Porteous.

Chorus—H. W. Fremann, Geo. W. Hutchins, Trafford N. Jayne, Alvin Davies, W. Z. Moffett, A. R. Wiley, H. P. Woodworth, S. V. Morris.

Press—F. G. Smith, R. B. Savage, W. B. Heath, W. L. Harris, H. J. Burton.

Hall and Stage—E. H. Day, E. V. Morris, W. B. Heath, W. S. Marshall, Geo. H. Hutchins.

Social Occasions—S. V. Morris, Trafford N. Jayne, H. W. Freeman, S. H. Lockin, H. L. Murray.

Andrew Anderson, tenor, and Melvin Cole, bass, pupils of Mrs. Florence Parks, sang Gaul's "Holy City" with the Philharmonic Society of Albert Lea, Minn., recently.

C. H. SAVAGE.

The Coming of Strauss.

(From the New York Herald.)

SOME news from Europe of great interest to the local musical world reached New York during the week and caused no little comment and discussion among patrons of operatic and concert entertainments.

First came the pleasant intelligence that Richard Strauss is to conduct here next winter at five of the Wetzler concerts; that Strauss, Weingartner, Colonne, Wood and Kogel are to conduct one concert each in the New York Philharmonic series, and that Burmeister and Zeldenrust are to be here also. As THE MUSICAL COURIER well says, in commenting upon the news, the announcement was little short of sensational in its importance, and, together with other artists who will be here, it promises for next winter "an array of stars that will make a great light in our local musical firmament of 1903-4."

Wienzkowska's Gifted Daughter.

MADAME DE WIENZKOWSKA'S classes in repertory and interpretation are held weekly at the residence studio of the teacher. The pupils show zeal and devotion in their work. Among the pupils is Madame de Wienzkowska's little daughter Annette, over whose artistic development Madame de Wienzkowska has reason to feel happy. The tiny pianist, the youngest the distinguished teacher ever had, cannot yet reach the pedal nor stretch an octave, but the little one's tone and musical instinct are truly remarkable. Little Annette played at several of the classes compositions by Tchaikowsky, Heller, Grieg and Bach with so much real talent that her gifted mother is justified in her hopes of a bright future for the youngest aspirant for pianistic honors.

Sealy Students' Musicales.

THE younger pupils of Frank L. Sealy, in Newark, united in a musicale recently, the players being Helen Hoffman, Lillian Wilson, Russel Wood, Anna Skinner and Ethel Bowne. They played pieces by Pacher, Oesten, Schulhoff, Schuett, Moszkowski, Jaell and Dolmetsch.



Greater New York.

New York, June 15, 1903.

CARLOS N. SANCHEZ'S pupils are fast coming into prominence, Elfrida Wegner, alto, having been engaged as solo alto of the West End Presbyterian Church. The young lady has been heard in concert, winning praises for her voice and method.

Mr. Karp and young Rosenwasser are pupils of Mark M. Fonaroff, who has been so highly indorsed by Hugo Heerman, and Mr. Karp played the "Hungarian Dances," by Nachez, at the Liberal Arts Society meeting of last week. At the same place Rosenwasser played Hauser's "Hungarian Rhapsodie," meeting with much appreciation. Brounoff's pupil, Janet Hughman, alto, sang, uniting with her teacher in a duet, and Mrs. Treasol, soprano, sang an aria.

Edna Rosalind Park, the composer, lies dangerously ill with typhoid fever at Graham court. Carl Haydn and Arthur Griffith Hughes, tenor and baritone, have sung some of her songs with success the past season.

Mr. Hughes will rest at Lake Bomosee, Vt., also giving recitals in Rutland, Fair Haven, Poughkeepsie and Middlebury. This is his third season there. Later he will visit Bar Harbor, Nantasket, Newport and Atlantic City with a concert company. In November he goes out with a symphony orchestra, and will sing in Akron, Cleveland, Troy, Utica, Scranton and New Haven. He has been engaged by the Board of Education of New York to give a series of lectures on Welsh music, illustrated by songs. This month he sings in Philadelphia, Hackensack and Ocean Grove.

Lacey Baker, organist and choirmaster of Calvary P. E. Church, is convalescing after a successful operation at the New York Hospital. The music at this church has steadily become better since Mr. Baker's assuming control.

Umberto Giordano, composer of "André Chenier," has finished a new work named "Siberia," which will be produced next season in La Scala, Milan.

Mme. MACONDA, SOPRANO.

ORATORIO, FESTIVAL, CONCERT AND RECITAL DATES NOW BOOKING.

Management:

W. W. WALTERS, 2626 Broadway, New York.

JEANNETTE

DURNNO

PIANIST.

Management DUNSTAN COLLINS,

55 Auditorium Building, CHICAGO.



MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, JUNE 13, 1903.

THIS has been a week of commencement exercises. The Columbia School of Music, directed by Miss Clare Osborne-Reed; the American Conservatory, whose president is John J. Hattstaedt, and the Sherwood School of Music, under the direction of William Sherwood, have given excellent exhibitions of the ability of their pupils to present the highest art not only acceptably but remarkably well. The days of the blushing graduate, trembling with confusion and unproficiency, playing things with variations, are distinctly past, and now we listen to concerts that are professional in art and finish.

The Columbia School of Music held its annual concert and commencement exercises Tuesday afternoon, in the Illinois Theatre. There was a large audience, and one that did not fail to appreciate the really excellent program. The Thomas Orchestra, under the direction of Clarence Dickinson, played with its usual skill, accompanying the soloists with sympathy and beauty. The pupils evidenced great proficiency in their respective lines, reflecting honor upon their instructors, and giving splendid satisfaction to critical listeners.

This school has made remarkable progress during the two years of its existence, doubling its registration in the last year, and gaining immediately a place of high standing in musical circles. Miss Mary Wood Chase will be added to the faculty next season.

The annual commencement concerts of the Sherwood Music School were given Thursday and Friday evenings

at the Fine Arts Music Hall. During these two evenings evidence was plentifully given of the high grade of work the pupils of this school are doing under the direction of the capable faculty. Much seriousness was apparent in the careful and intelligent way the students acquitted themselves, which corresponds well with the aims and aspirations of the school, and which in its turn is so largely instrumental in preserving the high order of things.

The school announces that Mrs. Genevieve Clark Wilson has been added to the faculty. The school will be open during the summer and instruction given in all departments.

The graduating exercises of the American Conservatory took place Friday evening at the Studebaker Theatre. When one listens to such renditions of the masterpieces of the musical art as were presented by the pupils of this conservatory Friday evening, it is not hard to imagine where the professional platform will receive its recruits. Every number on the program was accompanied by the Thomas Orchestra men, under the direction of Adolf Weidig, and every number was a finished bit of art, giving the greatest satisfaction. In view of the poise and confidence displayed it was exceedingly difficult to keep in mind the fact that pupils, and not professionals, were doing the work.

The graduates numbered 118.

Allan Spencer, a pianist of more than usual talent and artistic ability, announces that he will sail for Europe the 20th of June, for a much needed rest after the season's

demands. Mr. Spencer will devote his ten weeks of absence to recreation, with possibly a short time in some quiet place in Switzerland to work on his next year's programs.

The Gottschalk Lyric School will give its annual commencement and concert at Kimball Hall, Friday evening, June 19, at 8 o'clock.

The second in the series of pupil recitals given by Miss Jeannette Durno, was played by Miss Daisy Waller Friday afternoon, June 12. The young lady acquitted herself with honors, winning especial praise for her reading of the Beethoven "Pastoral Sonata." Miss Durno is greatly pleased with the capable way in which her pupils reveal her instruction. The recital next Friday by Mrs. Mary Athlena Murry will close the series.

The commencement concert and exercises of the Chicago Piano College will take place at Kimball Hall Thursday evening, June 18, at 8:15. The pupils will be assisted by Charles E. Watt, director, and Kennard Barradell, Harmon H. Watt, W. W. Leffingwell and Mrs. Elizabeth F. Bagg, all of the faculty. An elaborate program has been prepared and undoubtedly will prove most interesting.

The Bush Temple Conservatory has made great strides in the brief period of its career, achieving at once a foremost position in the ranks of schools for art culture. With characteristic energy Mr. Bradley has secured a faculty of which a school of long standing and experience might

CHICAGO MUSICAL COLLEGE

Established 1867.

DR. F. ZIEGFELD, President.

College Bldg., 202 Michigan Boulevard, Chicago.

The largest and most complete College of Music and Dramatic Art in America.

The FACULTY OF 62 MEMBERS is the strongest ever assembled in an institution of its kind.

SCHOOL OF **MUSIC** ELOCUTION,
ACTING, OPERA,
MODERN LANGUAGES.

BOARD OF MUSICAL DIRECTORS.

DR. F. ZIEGFELD,
HANS VON SCHILLER,
BERNHARD LISTEMANN,
HERMAN DEVRIES.

DR. LOUIS FALK,
WILLIAM CASTLE,
RUDOLF GANZ,
FELIX BOROWSKI.

THEODORE SPIERING.

HART CONWAY, Director School of Acting.

MR. OTTOKAR **MALEK** BOHEMIA'S GREATEST PIANIST
MME. BIRDICE **BLYE** PIANIST
MISS EDITH **ADAMS** 'CELLIST
MISS CHARLOTTE **DEMUTH** VIOLINISTE
MABEL GENEVA **SHARP** SOPRANO
GRACE WHISTLER **MISICK** CONTRALTO

EXCLUSIVE
MANAGEMENT

**CHARLES
R.
BAKER,**

Fine Arts Building,

CHICAGO.

Miss MARY TRACY, Regular Accompanist.

HERR ADOLPH **MUHLMANN** BARITONE OF THE GRAU OPERA
MR. JUSTIN **THATCHER** TENOR
SIGNOR **ARMANI** ITALIAN BARITONE
MR. CHARLES **DELMONT** BASSO CANTANTE (BOSTON)
MR. GARNETT **HEDGE** BARITONE
FRANCES HUGHES **WADE** SOLO HARPIS

CHICAGO ADVERTISEMENTS.

William A. **WILLETT**, BARITONE.
Exclusive management CHARLES R. BAKER.
713 Fine Arts Building, Chicago.

ELIZABETH FENNO ADLER, SOPRANO.
CONCERT. VOCAL TEACHER.
521 Fine Arts Building, or 6328 Ellis Ave., Chicago.

KARLETON HACKETT,
TEACHER OF SINGING,
Kimball Hall, Chicago.

JAN VAN OORDT,
VIOLINIST.
KIMBALL HALL, CHICAGO.

FLORENCE MARION PACE,
SOPRANO.
Address No. 9 Aldine Square,
Chicago.

CAROLYN LOUISE WILLARD
PIANIST.
Address: 4164 Lake Avenue, Chicago.

ALLEN SPENCER,
PIANIST. Concerts, Recitals.
Address: KIMBALL HALL, CHICAGO.

MARY PECK THOMSON,
SOPRANO.
620 Fine Arts Building, CHICAGO.

HARRISON N. WILD CONCERT ORGANIST.
Studio 6,
241 Wabash Ave.,
CHICAGO.
Piano and Organ Instruction.

TWENTY-SECOND YEAR,
1902-1903.
MRS. REGINA WATSON'S SCHOOL
for the
HIGHER ART OF PIANO PLAYING.
297 Indiana Street, Chicago, Ill.

MARY M. SHEDD,

Teacher and Discoverer of the
American Method of Singing

which develops every accepted voice, ages 3 to 60, into the same tones with which all great artists were born. Booklet free.

M. M. SHEDD,
Auditorium Bldg., Chicago, Ill.

This new method is taught only by Miss Shedd and the teachers employed by her, who are under her constant guidance.

well be proud, and which would ordinarily in the nature of things require years to assemble.

Aside from the well known artists who occupy a place on the faculty, there are a number of clever and talented assistants, among them Miss Georgia Bentley, Miss Harriet Parker and Miss Carolyn Louise Willard, pupils of Mrs. Fannie Bloomfield Zeisler, who will appear in recital Tuesday afternoon, June 16, at 4 o'clock.

During the past week there have been two students' recitals at the conservatory, one by the advanced pupils of Mrs. Hess-Burr on Saturday last, and another by two gifted students on Thursday afternoon, Miss Grace Farwell, pianist, and Miss Katherine Allison.

Mme. Hess-Burr said in a few graceful preliminary remarks that the reason for an operatic recital was not that she considered her pupils ready to appear with the Grau forces, but, to vary the usual monotony of the song and ballad program, she had conceived the idea that opera arias would be a pleasing innovation, and would likewise show the breadth and manner of the work her pupils were doing.

With Mme. Burr's proverbially fine ability for coaching, and Mme. Burr's finished accompanying, her pupils have incentives for good work beyond the advantages of most students, and that they have made the best use of these advantages was evidenced by the work of the afternoon. Serious thought and careful interpretation were marked throughout the program. Miss McGrew and Miss Allison gave the greatest evidence of artistic temperament. Bush Conservatory is to be congratulated upon securing the services of so fine an instructor as Mme. Hess-Burr.

Miss Grace Farwell (piano) and Miss Kathryn Allison (voice) gave a recital at the Bush Temple Conservatory.

GEORGE CRAMPTON

BARITONE.
Concerts, Oratorio and Recital.
With BUSH-TEMPLE CONSERVATORY OF MUSIC
North Clark and Chicago Avenue.

JUST OUT STUDIO NOTES

(Some Vocal Theory.)
By D. A. CLIPPINGER.
In which he talks about methods and a lot of other things in an original way. Paper, 10 cts. p. r copy.
Address 410 Kimball Hall, CHICAGO.

GEORGE CLARENCE JELL
BARITONE.
Address: Auditorium Lyceum Bureau,
Auditorium Building, Chicago.

Thursday afternoon, June 11. This is another concert in the student series. Miss Farwell is a pupil of Miss Carolyn L. Willard, of the piano department, and Miss Allison a pupil of Mrs. Johanna Hess-Burr, head of the vocal department. The program follows:

Grillen	Schumann
Warum?	Schumann
The Trout	Schubert-Heller
Miss Grace Farwell,	
Birds in the High Hall Garden	Somerville
Morning Hymn	Henschel
Miss Kathryn Allison,	
Holberg Suite	Grieg
Preludium. Sarabande. Gavotte. Air. Rigaudon.	
Miss Grace Farwell,	
Nut Tree	Schumann
Lotus Flower	Schumann
Betrothed	Schumann
Miss Kathryn Allison,	
Capriccio Brillante, op. 23	Mendelssohn
Miss Grace Farwell,	
(Second piano played by Miss Willard.)	

A concert by the Drake Orchestral Club is announced for the evening of June 19 at Fine Arts Music Hall. William A. Willette, the talented baritone, will assist.

Miss Mary Wood Chase will give a teachers' course of five weeks, commencing June 15, at the Hyde Park Hotel, Chicago. It will consist of a complete and systematic course in scientific technic, interpretation, ear training and child development. Several of her pupils have been offered excellent positions in various schools of music, and, in fact, so many requests come to her for teachers it is impossible for her to find enough properly prepared to fill the positions.

On account of the urgent requests from many of her pupils, as well as others, she will make hereafter this special course for teachers an important feature of her work.

German Evangelical Organist Wanted.

WANTED—A male organist, thoroughly acquainted with German choral and liturgical music, and also perfectly at home in English church music; in addition, he must be a competent choir director, possessing the faculty especially of training voices, and leading, in addition to a mixed choir, a male organization. Apply by letter, ORGANIST, Care A. B., THE MUSICAL COURIER, New York.



On the occasion of the return of the King of Saxony to Dresden an old composition by Richard Wagner was performed. It had been completely forgotten. It is entitled "The Faithful Saxonland," and was written, both words and music, in 1844. Traces of "Tannhäuser," on which Wagner was then at work, can be traced in the composition.

The suicide of the young composer, Leo Held, is announced from Vienna. He was the composer of several operettas, one of which, "The Swallows," had great success.

A young American, Miss Jane Noria, made her début at the Paris Opéra in "Romeo et Juliette," and is reported to have sung from beginning to end "sans aucune défaillance." Le Ménestrel, which does not like M. Gailhard, director of the Opéra, declares that such a fact is very rare in that "sad establishment."

The association of German musicians and that of Swiss musicians held their annual reunion from June 12 to 15 at Basle. There were three grand orchestral concerts, two of chamber music and one of choruses à capella. The composers whose works were performed, mostly under their personal direction, were: Siegfried Wagner, Jaques-Dalcroze, Max Schillings, Frédéric Hegar, Hans Huber, R. Strauss, F. Vollbach, Fr. Delius, J. Lauber, G. Mahler, and Ernest Bloch. The soloists were Henri Marteau, Edouard Reuss, H. Petri, Otto Hegner, Carl Straube, Otto Barblan, W. Pahnke, Robert Freund, Mesdames Schumann-Heink, Leydheker, Philippi and Knüpfer-Egeli; Ludwig Hess, R. Kaufmann, Paul Knüpfer, R. Kónnecke. The chamber music was given by the Petri Quartet, of Dresden; a quartet from Basle, a trio from Zurich and a vocal quartet from Basle.

ST. LOUIS.

HOMER MOORE, **BARITONE.**
3836 Delmar Boulevard, St. Louis, Mo.

CHICAGO ADVERTISEMENTS.

THEO. BJÖRKSTEN, of New York,
In CHICAGO
EIGHT WEEKS

SUMMER COURSE.
INSTRUCTION IN SINGING, beginning July 10.

Applicants for Lessons, address 2 West 89th Street, New York City,
For Full Particulars.

AMERICAN CONSERVATORY,
KIMBALL HALL BUILDING, Wabash Avenue and Jackson Boulevard, . . . CHICAGO.
THE LEADING SCHOOL OF MUSIC AND DRAMATIC ART IN THE WEST.
Among the fifty eminent instructors the following might be mentioned:
PIANO—JOHN J. HATTSTAEDT, VICTOR GARWOOD, ALLEN SPENCER, GERTRUDE MURDOUGH, HOWARD WELLS.
SINGING—KARLETON HACKETT, EDWARD C. TOWKE, RAGNA LINNE, MABEL GOODWIN, LOUISE BLISS.
ORGAN—WILHELM MIDDLEBACHULTE.
VIOLIN—JAN VAN OORDT, HERBERT BUTLER.
COMPOSITION—ADOLPH WEIDIG.
VIOLONCELLO—JAN KALAS and many others of equal prominence.
JOHN J. HATTSTAEDT, Director.

Chicago Auditorium Conservatory
FREDERIC GRANT GLEASON, DIRECTOR.
ALL BRANCHES OF MUSIC, STAGE TRAINING, OPERA, Etc.
FREE HARMONY, ENSEMBLE, OPERA, ORCHESTRA, DRAMATIC, CLASSES
For catalogue and all information apply to ROY ARTHUR HUNT, Mgr., Auditorium Building, Chicago.

FRANK CROXTON, Basso. Management: DUNSTAN COLLINS, 55 AUDITORIUM BLDG.	ADAH MARKLAND SHEFFIELD, Soprano. Management: DUNSTAN COLLINS, 55 Auditorium Building, CHICAGO.
---	--

GRACE VAN VALKENBURGH,
CONTRALTO.
Management DUNSTAN COLLINS, 55 Auditorium Building, CHICAGO.

MRS. THEODORE WORCESTER,
PIANIST.
Management Bureau of Fine Arts,
506 Fine Arts Building, Chicago.

SHERWOOD 15th SEASON AT **CHAUTAUQUA, N. Y.**
JULY 6th to AUG. 17th.
Full corps of assistant teachers. Mr. Sherwood conducts 30 classes in Interpretation and Musical Analysis and plays in eight recitals and eight Concerts.
SHERWOOD MUSIC SCHOOL, Fine Arts Bldg., CHICAGO.
PIANO—William H. Sherwood, Director, Eleanor Sherwood, Georgia Kober, Edith Baez, VOICE—Mrs. Sarey Williams, Shirley Gandel, Elmer De Pue VIOLIN—Joseph Chappek, Leon Marx. ELOCUTION and DRAMATIC ART—Mary Manning. COACHING and ACCOMPANYING—Nellie Range De Pue.
SUMMER INSTRUCTION in all BRANCHES.
Send for Catalogue. Normal Course for Teachers. CHAS. BEACH and LOUIS EVANS, Mgrs.

HEINRICH PFITZNER PIANIST.
Management: **DUNSTAN COLLINS,**
55 Auditorium Building, CHICAGO.

HOWARD WELLS, Pianist,
KIMBALL HALL, CHICAGO.
MARY WOOD CHASE, PIANO VIRTUOSA
Address all communications to
613 FINE ARTS BUILDING, CHICAGO.



BOSTON, June 13, 1903.

THERE was a very informal gathering of a few of Miss Clara Munger's friends one afternoon this week in the large hall of the New Century Building to hear a number of her pupils sing. It was not only the first time many of them had sung in so large an auditorium, but it was also the first time that many of them had ever sung before even so small an audience. The songs were just what they were studying at the moment, and it was certainly a most enjoyable hour to those present. Some beautiful voices, both soprano and contralto, were heard, and it was an excellent opportunity to judge of the quality of work being done by Miss Munger and her pupils. Among those who sang were Mrs. Perkins, Miss Davenport, Mrs. Phelps, Miss Allen, Miss Clark, Mrs. Petersen, Miss Marion Bate. Mrs. Bertha Cushing Childs, a former pupil of Miss Munger, very kindly sang an English and a French song late in the afternoon.

Madame Edwards will sail for Europe on Tuesday in the Cunard steamer Ivernia. She will be accompanied by two pupils. After a week's stay in London the party will go to Paris, where the remainder of their vacation will be passed.

Miss Ada Harwood, a former teacher in this city, but who is now located in Murphysboro, Ill., writes of her work in that city and sends program of a pupils' recital given on the evening of June 5. Her program opened with a class drill, which was much enjoyed by the audience as showing the kind of work done. Miss Harwood has studied piano with Carl Stasny, Alvah Salmon and George Whiting.

Miss Adah Campbell Hussey, who has had an unusually busy season, will sing June 25 at Mechanics Hall, the occasion being the services following the unveiling of the Gen. Joseph Hooker monument. In May Miss Hussey sang at Keene, N. H., on the 15th; Manchester, N. H., 18th, and in Boston on the 25th and 28th, the former date being at Tremont Temple.

Miss Effie L. Palmer will have a summer school for vocal pupils at her studio in the Pierce Building.

The Faelten Pianoforte School has been invited to participate in the convention of the New York State Music Teachers' Association, in Troy, at the morning session of Tuesday, June 23. Carl Faelten, the director of the school, will be present, and Mrs. Reinhold Faelten will read a paper on piano instruction, illustrated by several

pupils of the school. Mr. Faelten will also be the solo pianist of the concert to be given in Music Hall in the evening.

Frank E. Morse gave a pupils' recital in Steinert Hall Thursday evening. Among the singers were Robert C. Martin, Mrs. Adelaide Richardson, Edward F. Orchard, Jr., Miss Clara Noyes, F. Parker Hastings, Miss Edith Frost and Miss Florence Hale. A male chorus opened the program, while a mixed chorus sang "Thanks Be to God," from Mendelssohn's "Elijah," at the close.

Miss Priscilla White will leave for the West the latter part of next week. She goes to Ripon, Wis., to sing at the commencement exercises of the college and will give recitals in Sioux City before her return. At Madison, Wis., she will be the guest of Miss Katherine Merrill.

Morin's Franco-American Band.

HENRI MORIN, the distinguished and popular director of the Franco-American Band, has just signed a contract with the city of New York for a series of open air concerts. He will appear with his band during four weeks on the splendid Barrow Street Recreation Pier, Hudson River, near the French Line Compagnie Générale Transatlantique, beginning June 27. He will also give for five weeks concerts in the Hamilton Fish Park.

Rendano's opera "Consuelo" had its first performance at Mannheim, only a success of esteem. The music is described as noble, full of genuine Italian temperament, and far above the work of Mascagni and Leoncavallo. It is, however, deficient in dramatic effect, in spite of the cuts made since its earlier production at Stuttgart.

T. Arthur Miller's Closing Musicale.

T. ARTHUR MILLER gave his final pupils' musicale for the season in his Carnegie Hall studios last Thursday. A large number of pupils took part and most satisfying results were noticed in voice and style. While some few were evidently nervous, still all acquitted themselves in a manner most satisfying to their friends and to their teacher. The numbers ranged from simple ballads to classical arias, duets and quartets, and in their interpretation showed the marked versatility and command of style which are attributes of Mr. Miller.

Of those who have not previously been noticed in these columns, special mention might be made of the singing of Miss Lazier and Mr. Heiner, and also of Mrs. T. Arthur Miller (née Summerfeldt), who is developing a firm and clear high soprano, and sang Barry's "Fairy Song" delightfully. These pupils have most promising voices, and will no doubt make bids for public favor in the future. Mr. Miller, in his usual fine voice and style, concluded the program with a double number:

Contralto—	
A Little Dutch Garden.....	Loomis
Lily of the Valley.....	Reed Miller
Miss L. Lazier.	
Tenor—	
In the Spring Time.....	Frances
It Was a Dream.....	Cowen
George Alton.	
Soprano and alto duet, Sur La Grande Mer.....	Goring-Thomas
Misses White and Hollins.	
Bass—	
Nocturne.....	Denza
The Bridge.....	Carew
Archer Young.	
Soprano, The Bird and the Rose.....	Horrocks
Miss Sackville.	
Baritone, The Guardian Angel.....	Gounod
H. Macy.	
Duet, soprano and tenor, O That We Two Were Maying.....	Smith
Miss Lessen and T. Arthur Miller.	
Soprano, Fairy Song.....	Barry
Mrs. T. Arthur Miller.	
Baritone, It Is Enough (Elijah).....	Mendelssohn
Joseph Heiner.	
Quartet (ladies), Briar Rose.....	Schotte
Misses Ward, White, Lazier and Sackville.	
Duet, alto and baritone, Angelus.....	Chaminade
Miss Lazier and Mr. Young.	
Tenor—	
Vielle Chanson.....	Bizet
Meine Liebe ist Grün.....	Brahms
T. Arthur Miller.	

Mr. Miller has decided to remain in town, and will teach all summer with the exception of a few weeks in August.

Homer Norris at the Convention.

HOMER NORRIS will read a paper before the New York State Teachers' Association, convening at Troy next week, on "Modern Tendencies in the Art of Music."

PORTRAITS OF

BOWMAN



MICHAEL BANNER,
Violin Virtuoso.

SUCCESSFUL

PUPILS

Counterpoint Pupil of E. M. BOWMAN, Steinway Hall, NEW YORK.

Now Booking for Season 1903-04.

SUZANNE ADAMS COMPANY

Westminster Abbey Choir.
Boston Ladies' Symphony Orchestra.
Ernest Gamble Recital Co.
Mendelssohn Male Quartette Co.
Roney's Boys.
Siegel-Meyer-Caveny Combination.

Brooke Chicago Marine Band.
Central Grand Concert Co.
Royal Hungarian Court Orchestra.
Wesleyan Male Quartette Co.
Kaffir Boy Choir (from South Africa).
Lyceum Operatic Co.

Exclusive Direction CENTRAL LYCEUM BUREAU OF CHICAGO, FRED PELHAM, Manager, 532 Tribune Building.

J. FRED

WOLLE,

Address:

ORGANIST.

THE WOLFSOHN MUSICAL BUREAU, 131 East 17th St., New York.



The Listemann Recitals.

Extended Tour Booking Now. Season 1903-04.

BERNHARD LISTEMANN, America's most distinguished Violinist, and his talented daughter, VIRGINIA LISTEMANN, Soprano, assisted by Otto Krause, Pianist.

For Terms and Dates address

BUREAU OF FINE ARTS, 806 Fine Arts Building, CHICAGO.



AT the pupils' reception of Mr. and Mrs. Frederick Emerson Farrar, at Nashville, Tenn., May 30, the following program was given: "A Venise" (Loeschorn), Miss Ida Lee Kirkpatrick; Arabesque, op. 45, No. 1 (Leschetizky), Miss Elinor Brown; "Les Abeilles" (Dubois), Miss Margaret Webb; Reverie, op. 24, No. 5 (Schütt), "Der Gnomentanz," op. 10 (Seeling), Miss Lola Brengelman; "Invitation to the Dance," op. 65 (Von Weber-Tausig), Miss Annelie Hineman; Barcarolle in F (Godard), Galop de Concert (Sauer), Miss Edith Harsh; Caprice Espagnol (Moszkowski), Staccato Etude, Miss Augusta Brengelman; "Song of Fate," Gypsy Song, from the opera "Carmen" (Bizet), Miss Rose Kennedy; Concerto, B flat minor (Tschaiakowsky), Andante non troppo e molto maestoso, Allegro con spirito, Miss Amelie Throne; Orchestra Partitur on second piano, Mrs. Farrar.

The pupils of Prof. Karl Nast gave their second recital at Elkhart, Ind., recently.

A recital was given at Spokane, Wash., May 28, by the pupils of Miss Arnetta Owen.

The pupils of Miss Emily Louise Plumley gave a recital May 28 in Stamford, Conn.

A program was rendered at the Auditorium, Bartow, Fla., May 29, by Miss Moyer's music class.

Miss Viner and her music pupils recently gave a recital at the home of Mrs. Conkling, La Crosse, Wis.

A piano recital was given at Perkins Hall, Colorado Springs, Col., recently by Miss Banks' pupils.

The closing concert by the piano pupils of Mrs. Maude Reynolds-McLure occurred May 26 at Columbus, Ga.

The closing recital by pupils of Miss Hamme's music classes was given in her studio at Wilmington, N. C., recently.

Mrs. Fred Harig, Jr., gave a students' musicale at her home, Louisville, Ky., June 6, in which a number of her pupils took part.

C. Roy Tyler, of Sioux City, Ia., sung recently in a musical festival given under the auspices of the conservatory of Yankton College.

The second recital in the series given by the pupils of the musical department of St. Rose's Academy, Vincennes, Ind., took place May 29.

The students of Miss Sarah Verrill, Miss Mary Selina Broughton and George Morgan McKnight gave a musical in Elmira, N. Y., in May.

On June 1 a piano recital was given by Miss Bernice Crandall, a pupil of Mrs. W. A. Bennett, at the home of Miss Ada Gilmore, Kalamazoo, Mich.

Miss Rosa Kerr presented her advanced pupils in a piano recital at Columbus, Ohio, June 8. They were assisted by Mrs. Edith Sage McDonald.

At the second of the series of recitals given by the pupils of Harry B. Turpin at Dayton, Ohio, the following took part: Mrs. H. H. Bimm, Miss Louella Anderson, Miss Cassie Reed, Miss Julia Cowan, Miss Blanche Katter, Miss Isabel McGregor, H. H. Bimm, Jesse Gilbert,

Barrett Kumler, O. J. Emlick, Harry Chase and George Abele.

Miss Fannie Taylor's music class gave their annual recital May 22 at the home of Mrs. S. M. Taylor, Marshall, Mo.

Mrs. Mary Katzenbach Richardson gave a recital for Miss Frances Kolsem, one of her pupils, May 28 at Terre Haute, Ind.

A large and brilliant audience gathered at the Higbee School, Memphis, Tenn., recently to hear a musical by the pupils of Misses Anna Osbourne and Kathryn Bayne.

A musicale will be given by the pupils of Miss Minnie Ravenscroft at Waterford, N. Y., June 16. Miss Minnie Palmer, Kenneth Douglass and William E. Page will assist.

The spacious home of Mr. and Mrs. Charles Campbell, Shelbyville, Ind., was the scene of the sixth annual recital of the music class of Miss Peck, assisted by Bery Shreckengast, cornetist, of Indianapolis.

A recital by the pupils of Frederick E. Hahn and Frederick F. Leonard took place at Musical Fund Hall, Philadelphia, Pa., May 27. Owing to the illness of Mr. Leonard, Preston W. Orem conducted the chorus.

Organ recitals by Mrs. Lelia B. Hill, of Meadville, Pa., graduate of the Pennsylvania College of Music, were given at the Presbyterian Church, Mt. Gilead, Ohio, May 7, and at the Presbyterian Church, Fredericktown, Ohio, May 14.

The twenty-sixth recital from Miss Virginia Pingree Marwick's class in vocal technic was given at Hartford, Conn., May 18, with Mrs. Helen Couch Woolley, piano; Mrs. Harriet Crane Pitblado, organ; Mary Perwo Sage, violin.

Pupils of George G. Marble gave a complimentary musicale at Meriden, Conn., June 4. Miss Mabel Lawton, soprano, assisted. The following pupils took part: Misses Ethel Ives, May Southmayd, Carrie Baldwin, Bessie Corey, Amy Frost, Elsie Yeamans, Anna Mueller, Frances Schuman and Frank Hill.

The second annual recital has just been given by the pupils of Prof. A. Coy at Saginaw, Mich. The participants in the program were Erna and Theodore Widenmann, Marlitta and Waldo Bruske, Bernice Kamptert, Pauline Langschwager, Pearl Herrig, Amelia Kanzler, Isabel Egerer, Chester Biesterfeld, Mrs. Henry Keller and Professor Coy.

The pupils of August Hagenow gave a recital at the hall of the Nebraska Conservatory of Music, Lincoln, Neb. Those who took part were: May Belle Hagenow, Grace Ernst, Edwin Davis, Samuel Berger, L. L. Starr, Benjamin Curtis, Arthur Davis, Floyd Titus, H. H. Husted, Laura Arter, Thomas Usher, Pauline Stonecypher, W. T. Quick, Joseph Nedela, Orville Duncan and Robert Davis.

A concert was given at the M. E. church, Luzerne, Minn., recently by the choir, assisted by a large chorus, under the direction of Dr. F. W. Winter, and supplemented by a violin quartet under the direction of Prof. E. J. Hopfner. Those who participated in the chorus were: Mrs. M. H. Voelz, Misses Vena Brockway, Ida Jones, Esta McDowell, Jessie Hotelling, Mabel Cobban, E. N. Voelz, Jennie Wright, Minnie Meircort and Hattie Dyke; Messrs. Dunn, Gittens, Mead and Voelz. Mr. Loveless, of Worthington, and Miss Pinkerton were soloists.

The college choir of the Grinnell (Ia.) School of Music of Iowa College is composed of: Directors and organists, Henry W. Matlack, Dudley L. Smith; precentor, William B. Olds; Miss Edith Beyer, Mrs. Dan F. Bradley, Miss Nellie Cole, Miss Elizabeth Cummings, Miss Grace DeLong, Miss Elsie Galbraith, Miss Vesta Hinkley, Miss Leota Kellenbarger, Miss Marjorie McCormick, Miss Myrtle Morford, Miss Mary Raymond, Miss Edna

Sears, Miss Helen Thompson, Miss Edith Denise, Miss Clara Farmer, Miss Florence Hastings, Miss Merta Johnson, Miss Gertie Legler, Miss Helen Matlack, Miss Laura Rew, Miss Lila Stagg, Miss Ada Zane, F. S. Condit, E. E. Jacqua, D. V. Mitchell, J. G. Wallester, A. A. Blatherwick, F. A. Harvey, W. B. Olds, D. L. Smith, P. R. Trigg, J. C. Walker, Jr., H. C. Weber, Miss Mary Botelle, Miss Kate Bray, Mrs. William A. Heidel.

The third annual recital of the pupils of Dr. and Madame Baetens was given May 28 at Omaha, Neb. The program opened with a string quartet, composed of Miss Mildred Kelner, Lucy Miller, Joseph Drybus and Dr. Baetens. The piano solos were by Misses Edith Millar, Huldah Goos, Jeannette Miller, Miss Hayes, Regina Baetens, Marie Meyen, Irene McKnight, Annie Huschberg, Maud Muller and Lillian Bookmeyer and Master Edmund Bessiere. The violin numbers were rendered by the Misses Mabel Haney, Mildred Butler, Effie Green, Verna Hayes, Essey Aarens, Lucy Miller, Mildred Kelner, Masters Joe Meyer, Garrett Ford and Morris Blish. The accompanists were Miss Corinne Paulsen, Miss Grace Hancock, Mrs. Porter Garrett, Miss Maud Muller, Madame Baetens and Dr. Baetens.

The ninth annual musicale by the pupils of Mrs. Jenkins' School of Singing was given June 1 before a large audience at the Garrick Theatre, Philadelphia, Pa. The program was presented by Mrs. Leopold Bellek, Mrs. Henry Bossert, Miss Flora Bradley, Mrs. J. Eberhardt, Miss Augusta Feistle, Miss Elizabeth Evans, Miss Emma Fraley, Mrs. E. C. Bailey, Miss Edith Boyd, Miss Margaret Chapman, Miss Edith Glass, Mrs. H. L. Hoven, Miss Florence Lewis, Miss E. Mossbrook, Miss Edith Morgan, Miss Mabel Patton, Miss Edna Penrose, Miss Sara Dunlap, Miss Rosalie Hutton, Miss Mary Kirwick, Miss Felecia Moniot, Miss Pansy Ottwell, Miss Grace Seymour, Miss Florence Sheehan, Miss Claire Phalen, Miss Ella Slemmer, Miss Mary Mustin, Miss Elizabeth Smith, Miss Josephine Stasen. In addition to the pupils who were heard in solo work the following women, also pupils, sang in the choruses: Miss G. Chapman, Miss Neva Council, Mrs. A. J. Donnell, Miss Martha Beary, Miss A. Bringham, Mrs. Harry S. Hopper, Mrs. H. C. Francis, Miss Lena Farrel, Miss Harriet Frost, Mrs. Harry P. Havens, Mrs. Grace A. Ettinger, Miss Marie L. Hopper, Miss Mary C. Lucas, Mrs. J. K. Mitchell (3d), Miss Laura Hopper, Miss A. Thompson, Miss L. B. Peterson, Mrs. E. Stout, Miss Grace J. Jones, Miss Margaret McNally, Mrs. C. F. Sterns, Miss Cora Taggart.

Arthur Beaupre's Recital.

THE following extracts are from a criticism of a recital by the boy pianist Arthur Beaupre, pupil of Frederic Mariner:

Much has been said and written of Master Beaupre's skill as a musician. During the three years that he has been under the instruction of Frederic Mariner he has been heard occasionally in concert numbers, while at the Maine Music Festival last fall he won the right to be classed in the front ranks of public performers by his masterly playing of the Mendelssohn Concerto, which was on his Saturday program. But it was in his Saturday afternoon program that he demonstrated with unmistakable clearness that he is endowed with no ordinary talent and that his marked inherent ability has been developed in a commendable manner by his teacher.

It is unnecessary to speak singly of his programed numbers. Each was superbly done. Not only was his technique, as it has always been, of high standard but more conspicuous than ever was his musicianly temperament which made possible the artistic rendition of his various numbers.

While he has undoubtedly made notable advance in his technical performance, perhaps the most noticeable feature of his playing on Saturday afternoon was his artistic interpretation of the masterpieces which he essayed—an interpretation which would have done credit to musicians of much maturer years. He proved himself to be possessed of the musician's soul, for there were qualities that could not have been developed wholly by instruction.—Bangor (Me.) Daily Commercial, June 8, 1903.



MADAME

ALICE ESTY

In America, Season 1903-4.

OPERA, ORATORIO, CONCERT

GUMMING

Western Tour Begins October 15. Recitals, Concerts, Oratorio. Chicago, Milwaukee, Minneapolis, St. Paul, Pittsburgh. Other Dates Baltimore, Washington, &c.—also Worcester Festival. Booking.

1424 Pacific Street, BROOKLYN, N. Y. Phone: 9064 Bedford. HENRY WOLFSOHN, Manager.

JUST PUBLISHED

—BY—

G. SCHIRMER, New York.

SONATA

FOR

VIOLIN AND PIANO,

BY

HENRY HOLDEN HUSS

Op. 19.

DEDICATED TO MR. FRANZ KNEISEL.

\$8.00.



THE third concert of the second season of the Norfolk (Va.) Symphony Society was held at the Academy of Music May 29, in the presence of one of the largest and most representative audiences that has assembled in that theatre this year. The society was conducted by Charles Borjes. The program contained selections from the world renowned classics, together with one of Mr. Borjes' own compositions. The soloists were Miss Florence Lesene Tait, violin; Miss Elizabeth Armistead Taylor, soprano.

The Ladies' Choral Club gave its final concert of the season May 29 at the New Rochelle (N. Y.) Theatre.

The Fortnightly Musical Club gave its closing musical program for the season at Johnstown, Pa., in May. Mrs. Jane D. House, of Kingfisher, Okla., assisted.

Mrs. Rosa Oberholtzer entertained the Etude Club recently at her home in Davenport, Ia. She was assisted by Miss Dutton, Oswald Stark and Ernest Oberholtzer.

The Musical Culture Club of Decatur, Ill., recently closed its season with an organ recital. Each member of the club had invited ten guests and a brilliant gathering listened to the program.

At a recent meeting of the Wednesday Morning Musical Club in the Y. M. C. A. lecture hall, New Castle, Pa., the hostess was Miss Laura Sankey and the composers Clough-Leigher, Pinsuti and Heller.

The Orpheus Club, of Oakland, Cal., is about to carry out the policy of expansion which it has had under consideration for some time past, and which has been made really necessary by the increased prosperity which has attended its efforts during the past two seasons.

The Tuesday Musical Club was recently entertained by Miss Lura Sockwell at the residence of her parents, Greenville, Tex. A musical program was rendered by Mrs. Walter Williams, Mrs. Archie Morris, Mrs. English, Mrs. McDaniel, Mrs. Will Reeves, Mrs. Conger, Mrs. Ray Nesbitt, Mrs. Schoonover and Mrs. Moody.

The first concert of the Hollywood Choral Club was recently given at Houston, Tex. The directress was Miss Bessie Hughes. The names of those singing were Mmes. C. S. Fiske, Simpson, Smith, Zimmer, Dixon, Kester Dixon and Misses Nellie Mims, Clouts and Drennan, Mrs. Segar, Misses Mary Calvert, Clara Calvert, Bessie Tubbs, Mrs. Wood, Mrs. Cox, Miss Maggie Kehoe and Miss Bettie Gaines.

According to the program of a recent concert, this is the seventeenth season for the Euterpe Glee Club, of Poughkeepsie, N. Y. The enthusiasm of the members still continues, and the work they do under Mr. Macpherson's leadership shows progress. The club was assisted by Carl Eduarde, John Roodenburgh, Gustav O. Hornburger, Frank Scofield, Harry S. Bock and Miss Mary Hissm De Moss.

The Musical Art Society gave its first program as the closing event of its regular season at the Unitarian Chapel New Bedford, Mass., May 29. A varied and interesting program was given, in which not only the full chorus appeared, but individual soloists of the organization were heard. Mrs. Delmar A. Miller, Miss Mary R. Dalton, Miss Anna A. Lewis, Ellis L. Howland, Walter H. Bassett, Miss Julia Bancroft and Louis W. Macy were among the soloists.

The Monday Musical and Treble Clef Clubs were recently entertained by Miss Blanche Rogers at Los Angeles, Cal. The Treble Clef Club sang three numbers, Larsen's "Holy Night" and "Wheatfields," by Hallen, led by their director, M. Poulin. The following members of the Monday Musical took part: Mrs. C. G. Stivers, Miss Estelle Heartt, Miss Mollie Adelia Brown, Miss Rogers and Mrs. G. S. Marygold. Miss Margaret Farr, a young pupil of Miss Rogers, played two pieces by Bach.

Recently the Vinita Musical Club gave a program to their many friends at the home of their president, Mrs. P. L. Soper, Vinita, Ind. Ter. The following guests were present: Mr. and Mrs. J. B. Turner, Burns, Edgar Smith, R. I. Blakeney, J. W. Sanders, Depue, Charles Lahman, Bert Chandler, Mmes. A. W. Foreman, F. S. E. Amos, W. P. Thompson, Browning, Franklin, Messrs. J. I. Morning, John Miller Drake, W. E. Halsell, Fred. Ratcliff, Edgar Buffington, S. F. Parks, Misses Demmie Byrd, Franklin, Myrtle Crockett and Nettie Duncan.

An artistic success was scored by the Orehian Club recently at Coshocton, Ohio, by their rendition of Mendelssohn's oratorio, "Elijah." The soloists were Mrs. Kerlin, Miss Brooks, Mr. Dawson and Mr. Hosmer. Mrs. B. F. Voorhees, accompanist. Mesdames Walter Winter, James Sheffer, H. S. Piatt, Winfield Scott, F. E. Pomerene, James R. Johnson; Misses Erma Coe, Leila McGinnis, Carrie Elliot, Mary Fink, Edna Platt; Daniel Lee, Carlos Denman, Annie Dockenwaddel and Misses Nellie Schaich and Ethel Shrake, James H. Lear, J. C. Merrill, E. O. Riggs and Gustave Vaupel took part.

A meeting of the Musical Club was held recently at New Castle, Pa. Short sketches of H. Cloughleighter, Ciro Pinsuti and Stephen Heller were read by Mrs. Samuel Foltz, and the following members of the club took part in the program: Mrs. D. R. Harris, Mrs. De Graff Pearson, Mrs. E. E. McGill, Miss Edith Jordan, Mrs. Ford Brandon, Miss Laura Sankey, Mrs. A. James Williams, Miss Goldie Ingles, Miss Katharine Kurtz, Miss Alice Cubbison and Miss Sara D. Falls.

The present season closed May 27 for the Wednesday Afternoon Musical Club, of Bridgeport, Conn., which gave its final program at Hall Home. Mrs. Joseph Torrey, the re-elected president, presided, and Miss Jessie Hawley announced the program. Before beginning the musical numbers the report from the Rochester convention was read by the delegate, Mrs. Susan Hawley Davis, who not only attended it but contributed to the program, and it is a matter of pride with the club that its representative received the following high words of praise from the Rochester Post-Express: "There was one voice that it was a delight to hear. It was the contralto of Mrs. Susan Hawley Davis, of the Wednesday Afternoon Musical Club, of Bridgeport, Conn. The singer's first song was the 'Im Herbst' of Robert Franz, a song that calls for richness and breadth of tone and a poetic ego. Mrs. Davis has both factors in her musical makeup; she has both voice and personality."

Officers of the Eurydice Club solo department are: President, Mrs. Paul Woolson; vice president, Mrs. Frank Southard; secretary, Mrs. Edward Hickox; treasurer, Miss Alice Schroeder; musical director, Mrs. Helen Beach Jones. Music Committee—Mrs. B. E. Bullock, chairman; Mrs. W. H. Currier, Mrs. Nellie Cook, Mrs. Lenore Sherwood Pyle, Mrs. Corinne Ryder Kelsey. Active members—Miss Marion Andrews, Mrs. E. F. Austin, Miss Margaret Austin, Mrs. Albro Blodgett, Miss Kathleen Buck, Mrs. Wm. F. Blunt, Mrs. Fred Burdick, Mrs. Herman Brand, Mrs. B. E. Bullock, Miss Edna Brown, Mrs. Henry Bodman, Miss Nellie Cook, Mrs. Arthur Chase, Mrs. W. H. Currier, Mrs. George Colton, Mrs. Harry Dachtler, Mrs. Henry Dodge, Mrs. Richard Demory, Mrs. Mary C. Dillon, Mrs. Chas. Devine, Miss Dollie Fisher, Miss Carrie Frederick, Miss Blanche Hughes, Mrs. Edward P. Hickox, Mrs. S. M. Jones,

Mrs. Corinne Ryder Kelsey, Miss Susie Love, Mrs. S. R. Maclaren, Mrs. G. P. Macnichol, Miss Mabel Motter, Mrs. R. C. Miller, Mrs. Jean Mettler, Miss Helen Mandeville, Miss McMullen, Mrs. C. C. Oswald, Mrs. Lenore Sherwood Pyle, Mrs. F. E. Parsons, Mrs. James Pheatt, Mrs. F. R. Persons, Miss Emma Paddock, Mrs. Porter Paddock, Miss Johanna Pfann, Mrs. Elmer Richards, Mrs. D. W. Rydman, Miss Alice Schroeder, Mrs. Frank Southard, Mrs. George Stevens, Mrs. A. C. Stewart, Miss Frances Smith, Miss Sophie Toensmeier, Mrs. Walter Tousey, Miss Alice Tobey, Mrs. Frank Thomas, Miss Mary Willing, Miss Edith Whitaker, Mrs. Paul B. Woolson.

A program of American music was given at the St. Cecilia, Grand Rapids, Mich., May 29. Miss Clara Goodman read an excellent paper on the "Development of Music in This Country." Miss Viola Craw played "The Weiner Bon-Bons," by Julia Rive-King, and "The Shadow Dance," by MacDowell. Mrs. Bruce-Wikstrom sang "African Love Song," by Nevin; "Irish Folk Song," by Foote; "Spring Has Come," by Maude V. White, and "Little One a' Cryin'," by Olcy Speaks, Mrs. Clay H. Hollister gave the musical interpretation of Omar Khayyam and the program was closed with the singing of the national anthem by the audience. Mrs. F. M. Davis, who was the musical representative and delegate from the St. Cecilia Society to the National Federation of Musical Clubs, which met recently in Rochester, gave an interesting and concise report of the biennial. Mrs. C. B. Kelsey, she said, has also done, and is still doing, valuable work for the St. Cecilia and the National Federation in the office of chairman of the national press committee. The annual nomination of officers was also held. The office of president and treasurer hold over for another year, so will remain, as at present, Mrs. Guy V. Thompson, president, and Miss Edith Studley, treasurer. The nominations for new officers were as follows: Vice president, Mrs. Irving W. Barnhart; recording secretary, Mrs. Albert Jennings; corresponding secretary, Mrs. Frederick W. Powers; directors to serve one year, Miss Schurster, Mrs. Delia Davis, Miss Grace Clark; two directors to serve two years, Mrs. F. D. Robertson, Mrs. Willard Barnhart, Miss Bertha Kutsche, Mrs. W. H. Gay and Miss Bessie Evans.

Miss Votey's Piano Recital.

MISS FANNIE M. VOTEY gave a piano recital in the studio of Eugene Heffley, Carnegie Hall, recently. Miss Grace Munson, contralto, assisted in an excellent program. Miss Votey, who is just entering the ranks of professional performers and teachers, showed by her playing that she is well fitted for her career. Her program included eight pieces by MacDowell, five by Grieg and one each by Rameau, Brahms, Godard, Rachmaninoff and Philipp. Miss Munson sang six songs by Tchaikowsky, Brahms, Wagner, Hahn, Black and Chadwick.

Dudley Buck, Jr.

DUDLEY BUCK, JR., will keep his studio in Carnegie Hall open all summer, as a large number of his pupils wish to continue their studies during the heated term.



GLENN HALL

TENOR.
DUNSTAN COLLINS,
55 Auditorium Building, CHICAGO, ILL.



Mme.
SHOTWELL
PIPER
Dramatic
Soprano.

LOUDON G. CHARLTON,
MANAGER
Carnegie Hall,
NEW YORK.

1908-4.
THE PRINCIPAL CITIES.
TOUR BEGINS IN OCTOBER.
MISS MARGARET ADAMS,
THE NEW SOPRANO.
Management of R. E. JOHNSTON, : : : St. James Building, NEW YORK.

OSCAR SAENGER'S PUPILS.

OSCAR SAENGER will finish his season's teaching about the middle of July, when he will go abroad for his vacation, spending most of his time this summer in the Pyrenees and the French Alps. The past season has been a very busy one, as usual, for Saenger, who has taught about 200 pupils. This teacher's reputation is fast becoming international—what with Jacoby engaged with the Conried Grand Opera Company, Sara Anderson and Joseph Baernstein singing grand opera in Elberfeld, Germany; Allen C. Hinckley with the Grand Opera in Hamburg; Rains with the Royal Opera in Dresden, and Madame Pasquali singing grand opera in Italy, the name of Saenger is growing very familiar on the other side of the water. He has many well known artists doing concert, oratorio and song recital work in this country, and has half a dozen fresh young voices to bring before the public next season—young artists of whom he expects great things. Following is the list of singers who have studied with Saenger during the past season:

Mme. Sara Anderson.	S. J. Leslie.
Mrs. Julius L. Aron.	Milton Levy.
Miss Cyrille Aronson.	Miss L. Leining.
Miss Lillias V. Armstrong.	Miss Kathryn Lyon.
Miss Blanche Amson.	Miss L. Long.
Miss Ange A. Atkinson.	Miss Marguerite Lily.
Miss Orlene Alexander.	Mrs. M. A. Leachman.
Miss Ada Austin.	Mrs. H. H. Longstreet.
Will Apperson, Jr.	Chas. H. Middendorf.
Mrs. Annie C. Ackermann.	Paul H. Mueller.
Joseph Baernstein.	Miss Orrie Minasian.
Miss Bessie May Bowman.	Mrs. George Elmer Miles.
George Bagby.	Mrs. Mary Dolson Morgridge.
Mrs. Maud Banton.	Mrs. Grace Murdoch.
Mrs. Anna R. Beach.	Mrs. Anna M. Mason.
Miss Emma Louise Brooking.	Irvin John Myers.
Miss Minnie L. Berg.	George A. Murphy.
I. Rowland Bibbins.	E. F. Maxwell.
Miss Helen M. Burdick.	Miss Laura Mueller.
Mrs. Alice Kraft Benson.	Mrs. H. Morris.
Miss May E. Billings.	Mrs. Lillian Moore.
Miss B. E. Boulter.	Miss Rose Moore.
Miss Mary C. Currie.	Mrs. H. R. Mable.
Herbert Austin Cram.	Miss K. McGuckin.
Miss Clarissa Cobb.	Mrs. Thos. F. McInnerney.
Miss Caswell.	Miss Alice McCulloch.
Miss V. Collins.	Miss Edna McGowan.
Miss A. Agnes Chopourian.	Miss E. G. McAllister.
Miss Margaret Christian.	Mrs. R. F. Nathan.
Mrs. William Charnley.	C. R. Osgood.
Miss Cargie Campbell.	Miss Lillian Osborne.
Will H. Cochran.	Martin Otto.
Mrs. Emma Close.	Mrs. Lillian Warren Patchen.
Mrs. Estelle F. Clifford.	William E. Powers.
Mrs. Edith J. Chambers.	Miss Lotta V. Picard.
Miss May E. Cosgrove.	Miss Henrietta H. Payne.
Daniel C. Donovan.	Miss Alice Pfizer.
G. Walter Dowling.	Mme. Marie Rappold.
Miss Gwen Dunwiddie.	Miss Amy R. Ray.
Miss Grace Wheeler Duncan.	Mrs. Julia H. Rhode.
Miss Augusta L. Demois.	Miss Gertrude Rosenthal.
Miss Laura Dean.	William G. Rockwell.
Joseph P. Donnelly.	Miss Anne Vaughn Roche.
Miss Elsie Ray Eddy.	Miss Anna Roder.
Axel Rudolph Engberg.	Miss A. Rafter.
S. R. Estey.	Miss Mary Ryan.
Mrs. J. W. Eisendrath.	Miss Ada Reely.
Miss Clare Evans.	Mrs. K. Russel.
Miss Lillian G. Edick.	Henri G. Scott.
Mrs. Adolf Frey.	Miss Marie Stoddart.
Miss Minnie Fairback.	Hermann Springer.
Mrs. John Fisher.	Miss Minnie Seldner.
Miss Anna Finkelstone.	Mrs. Isaac Newton Spiegelberg.
Miss Ada M. Gates.	Miss A. Schickel.
Miss A. Glenn.	Miss Elisa von S. Schneider.
Mrs. D. L. Gordon.	Miss Anna J. Schwartz.
Alvin D. Griffin.	Mrs. Bertha L. Smith.
Miss Mae Glading.	Mrs. Reinhold Schwinzer.
F. Germann.	
Allen C. Hinckley.	

William H. Hoerner.
Miss B. Hyman.
Miss F. F. Huberwald.
Mr. Hogge.
Miss Violet L. Hart.
Miss Gertrude Harrison.
Frederick C. Hotelling.
Miss Freda Hersog.
Miss Flora Winifrede Hardie.
Miss Anna Hunkele.
F. S. Hanson.
Miss Nina B. Hayes.
Miss Edith Hodgson.
Miss Sara J. Harlan.
Miss Jennie Hawley.
Mrs. Frederick C. Hanford.
Mrs. Elizabeth Atkinson Hinrichs.
Miss K. Howard.
Miss H. Hutchinson.
Miss Helen W. Hewitt.
Miss Evelyn Hunter.
A. R. Hadwin.
Mme. Josephine S. Jacoby.
Miss Olive Jennings.
Miss Mary Lathrop Johnson.
Mrs. C. A. Kendrick.
Miss E. H. Kampmann.
Mrs. Herman D. Kampmann.
Miss Adele M. Kahn.
Miss Rive Kaplan.
Miss Sarah H. King.
Miss Alice Appleton Kimball.
Mrs. Paul Kefer.
Walden Laskey.
Miss Grace Longley.

Saenger will resume his teaching on September 14.

From the Arens Vocal Studio.

MISS GEORGIA GALVIN was the soprano at the recent Musical Festival at Watertown, N. Y. The other soloists were Miss Nellie Leonard, contralto; Perry Averill, baritone, and Charles A. Winslow, tenor. Miss Galvin's high, clear and flexible soprano voice was highly appreciated, as evinced by the following press notices:

"Miss Galvin's 'Oh, Nothing Fear' was one of the best features of the program. Miss Galvin sang the role of Leonora with rare sympathy. The opening selection, 'Ave Maria,' by Miss Galvin and the women's chorus, was beautifully rendered. Miss Galvin has a soprano of moderate power but exquisite quality, her tones being of rare purity and of rich fullness which won her great favor. She was given an ovation at the close of her first number.—Watertown Daily Times.

Fred Seymour, the conductor, said this of her in the Watertown Daily Standard: "The part of Melusina was ably taken by Miss Georgia Galvin, a New York soprano soloist of recognized ability. Miss Galvin has a wonderful control of a voice delightful in tone, strength and flexibility to hear, and she made a most favorable impression."

Bush Temple Conservatory,

NORTH CLARK ST. AND CHICAGO AVENUE, CHICAGO, ILL.
KENNETH M. BRADLEY, Director.



Music, Oratory, Acting and Languages.

COMPETENT INSTRUCTORS IN ALL DEPARTMENTS.

BOARD OF EXAMINERS:

Pannie Bloomfield Zeisler,
George H. Crampton,
Clarence Dickinson,

Dr. Chas. E. Allum,
August Hyllested,
Kenneth M. Bradley,

Johanna Hess-Burr,
Adolph R. Seneker,
H. M. Super (School of Oratory).

The management announces the exclusive teaching engagement of

MADAME JOHANNA HESS-BURR (Voice Culture).

SUMMER TERM BEGINS JUNE 25.

Write for Catalogue.

Address M. C. SCHMIDT, Secretary.

SOUSA IN LEIPSIC.

LEIPSIC, JUNE 1, 1903.

JOHAN PHILIP SOUSA and his splendid band gave two rousing concerts on the afternoon and evening of May 30 (Decoration Day). America has given him the title of the March King. Sousa is more than that—he is a great public educator! By this last is not meant that he alone gives the public what they want, but also gives it what it is need of wanting, viz., absolute relief from work, contentment during and after concerts, and music which is within the bounds of general understanding.

Sousa is an optimist by volition, and critical analysis of his work is voiced in the pronounced verdict of those peoples whose countries he has visited. With America these countries have united in giving him a place on that nowadays old fashioned but very human honor roll known as a household word—for the people and one of the people.

The assisting soloists were Estelle Liebling, soprano, and Maud Powell, violinist. Estelle Liebling proved herself a coloratura singer of exceptional ability, and in the difficult aria, "Thou Brilliant Bird," from Felicien David's opera, "Pearl of Brazil," vied with the accompanying flute obligato in producing a delightful ensemble. There is a slight veil pervading the extreme upper register, which adds a peculiar charm to her singing, and, coupled with fine musical intention, excellent technic and ample volume, produces a very satisfying result. Miss Liebling was recalled a number of times and responded with an effective encore.

Maud Powell performed the Adagio and final Allegro of the Mendelssohn Violin Concerto with such technical finish and attention to detail that two extra numbers were demanded of her. Arthur Pryor, trombone, and Marshall Lufsky, flute, also contributed efficient work.

At the close of the evening concert Sousa and his band received an ovation, and his visit to Leipsic will not soon be forgotten by those who were present.

ALVIN KRANICH.

Where She Is.

SEVERAL inquiries have come to this office regarding the present whereabouts of Leonora Jackson, the gifted violinist, who went abroad a year or so ago for rest and solitary study. THE MUSICAL COURIER is now able to state that Miss Jackson is studying in Prague with Sevcik, the teacher of Kubelik, Kocian, Marie Hall and other great ones among the younger violinists.

The pupils of Miss Marie E. Marx gave a musical at Elizabeth, N. J., recently. The pupils were assisted by Capt. William B. Martin, Mrs. F. C. Stutzlen, William Lehmkuhl and Mrs. Edward Meloth.

OTTOKAR MALEK

Bohemian Piano Virtuoso.

Sole Management, Charles R. Baker.

American Tour Begins in October.

SOLE AGENT FOR

MADAME BLAUVELT.
MADAME CLARA BUTT.
MISS ADA CROSSLEY.
MISS MURIEL FOSTER.
MR. WILLIAM GREEN.
MR. DAVID BISPHAM.

MR EDWARD
LLOYD'S

AUSTRALIAN AND
AMERICAN FAREWELL
TOURS.

N. VERT
NEW YORK AGENCY
6 CORK ST., LONDON, W.
9 EAST SEVENTEENTH ST.

KREISLER.
SARASATE.
CARRENO.
DOHNANYI.
LADY

HALLE.
M. TIVADAR NACHEZ.
MR. LEONARD BORWICK.
MR. GEORGE GROSSMITH.
MR. GREGORY HAST.
DR. THEO. LIEBHAMMER.
MR. KENNERLEY RUNFORD.
MME. BERTHE MARX-GOLDSCHMIDT.

MOODY-MANNERS OPERA COMPANIES, LTD.

Founded 1897.

"A" Company is the largest English Opera Company that has ever traveled Great Britain. Guaranteed over 115 traveling in this Company.
"B" Company is the same as "A" Company in everything, except in numbers. Over Fifty-eight guaranteed traveling in this Company.
"C" Company is of the same high standard as "A" and "B" Companies, but less in numbers. Over Thirty guaranteed traveling in this Company.
"D" Company is now in course of formation.

The next tour commences August 24, 1903, at Covent Garden Opera House, London.
The two successful Prize Operas selected May, 1903, will be performed at Covent Garden.

Everyone concerned in English Grand Opera write in.
44 Berwick Street, Oxford Street, LONDON, W.



SHERMAN, CLAY & Co.'s,
SAN FRANCISCO, Cal., June 5, 1907.

THE hot weather has fairly begun and people are beginning to flee to the mountains and seaside. Among the first to go is Miss Marian Bear, who departed today for Los Gatos, among the Santa Cruz Mountains, where she will spend the summer months, returning about August. The Rolkers go to Manitou for their vacation. Sir Henry Heyman leaves on the 10th to visit friends in Santa Barbara, where he goes every summer.

Mrs. Foster, the charming secretary of the Women's Pacific Coast Press Association, leaves very soon for a visit to her old home in Boston. Mrs. Foster is a lady of versatile talents and her verse is not unknown in literary circles, much of it having been printed in the leading magazines of the day.

Mrs. Oscar Mansfeldt expects ere long to go South with her talented pupil, Maurice Robb, on a concert tour. Many others intend to spend the entire vacation at home, as there are country pupils who seize this time to study in the city and to whom it would be a loss.

Among the recent ventures in the musical line is the National Summer School of Music, devoted to public school music and having an established institute in Chicago and San Francisco. There is a large faculty list which has on its roster many well known names. Frederick E. Chapman is the instructor in methods, voice, history and art of conducting; Crosby Adams, instructor in elementary harmony, and Mrs. Crosby Adams, in advanced harmony, melodic construction and piano; Mrs. L. V. Sweesy, methods and accompanist; Miss Kathryn Stone, singing at sight, methods and ear training; Glenn Woods, organ and accompanist; Mrs. Mary E. Cheney, private teacher of voice; Miss Mary Haven Mills, piano. Percy A. R. Dow has charge of the private vocal classes in the San Francisco branch. Mr. Dow is a pupil himself of Vannini and Henschel, and is well known here for the very excellent work he has already accomplished among a large clientele. Miss Ada Fleming is the last name on the list and is quoted as instructor in methods. The school will meet at Miss West's school for girls in this city, and judging by the matter contained in the very handsome prospectus issued will cover a most comprehensive course of instruction. The session is from July 27 to August 8.

Dr. Hitchcock, pastor of the First Congregational Church of Alameda, recently wrote to a local paper an article on the beauty of the church organ, stating that in most churches the skill of the organist and the beauty of the organ alike are not appreciated as they should be. The reverend gentleman holds that the organ is a beautiful medium for the expression of worship, and says that the organ is generally used at the conclusion of service to cover the confusion of the dispersing congregation, which he holds is all wrong. In view of this idea the First Congregational Church will once a month introduce into the middle of the service two or more fine organ

numbers. The innovation was put into practice last Sunday with the following program:

Organ, Hymn 169.....Widor
Andantino.....Lemare
Festival March.....H. J. Stewart
Organ.

Hymn 292.
Offertory, God Who Madest the Earth.....Chadwick
Quartet.

Bass solo, Nearer, My God, to Thee.....Rose
Finale.....Truette
Organ.

At Trinity Episcopal Church on Sunday evening the Jubilee Cantata, by Carl Maria von Weber, was given a splendid interpretation by the choir of some thirty picked voices, with the following soloists: Miss Millie Flynn, soprano; Mrs. Max Warshauer, soprano; Miss Una Fairweather, contralto; Newell E. Vinson, tenor; Harry H. Barnhart, bass. The choir has received splendid training at the hands of Louis H. Eaton, the organist and director of the choir, and all the choruses were given as with one voice. It is the largest choir of mixed voices in the city and second to none in the material it possesses. Miss Flynn sang her solos superbly. It is a marvelously beautiful voice, and from its purity of tone wonderfully well fitted to the interpretation of sacred themes. Mrs. Warshauer did some good work in a duet with Miss Flynn, and Mr. Barnhart was, as always, the ideal singer. Mr. Vinson's solos were given in a small though sweet voice, and all in all it was one of the most delightful musical feasts. Mr. Eaton, a pupil of the celebrated Guilman, with whom he studied in Paris, is himself a magnificent organist, and the ensemble effect was perfect. At the close of the service Mr. Eaton played the Toccata and Fugue in D minor, by Bach, and for offertory the Adagio, Sixth Symphonie, by Widor, giving both in faultless style and technic.

One of the prettiest concerts of the season, as well as the most artistic, was that given by the pupils of Mrs. Marriner-Campbell at Steinway Hall on Friday evening, May 29. The class, composed entirely of young girls grouped upon the stage, looked like a huge bouquet, the various light costumes contrasting pleasantly and with pretty effect against the green decorations of the stage. There were several solos, all given in voices of sweet quality and showing their superior training. The piece de resistance, however, was the quaint old "Stabat Mater" of Pergolesi, seldom heard, and led by Mrs. Campbell herself, was given a fine production. Mrs. Campbell is one of our most successful vocal teachers, and her work is stamped with refinement of purpose and superiority of training. The program is given below in full. The concert attracted a full house and lovely floral offerings and generous applause were lavishly given:

PART I.

Piano solos—
Liebestraume, No. 3, A flat major.....Liszt
Etude, op. 10, No. 12 (Revolutionary).....Chopin
Julia Rapier Tharp.
Orpheus With His Lute.....H. J. Parker
Julia's Garden.....James H. Rogers
Helen Crane.

Chant de la Sultane.....Bemberg
Chanson de Florian.....Godard
Marie Partridge Price.
Voi che Sapete.....Mozart
Virginia Pierce.
La Zingara.....Donizetti
Grace Barker Marshall.
Spring.....Henschel
When Mabel Sings.....Oley Speaks
Louise Wright McClure.
Love Laid His Sleepless Head.....Gerard Barton
Ruth Estelle Weston.
Give My Love Good Morrow.....Macfarren
Flute obligato, A. B. Swain.
Mary Carpaneto Mead.
From Song Cycle, Tennyson's Maud (music by Arthur Somerville)—
O Let the Solid Ground.
Birds in the High Hall Garden.
Go Not, Happy Day.
Marian E. B. Robinson.

Madrigal.....Harris
Serenata Espagnol.....Bergmuller
Obstination.....De Fontenailles
Stella R. Schwabacher.
My Mother Bids Me Bind My Hair.....Haydn
Nina.....Pergolesi
Rebecca Delvalle.

(On account of length of program no encores allowed.)

PART II.

Stabat Mater.....Pergolesi
Coro, Stabat mater dolorosa.
At the cross her station keeping
Stood the mournful Mother, weeping.
Solo, Cujus animam.
Through her heart His sorrow sharing,
All His bitter anguish bearing.
Marguerite Slocombe.
Duet, O quam tristis.
O how sad and sore distressed,
Now was she, that Mother blessed.
Mary Carpaneto Mead—Blanche Young.
Solo, Quae morebat et dolebat.
Lo! my spirit fails within me,
O regard me with compassion.
Ruth Estelle Weston.
Duet, Quis est homo.
Who is the man who would not weep
To see such affliction.
Mary Carpaneto Mead—Ethelwyn Marrack.
Solo, Vidit suum.
Through the darkness thou wilt lead me,
In my trouble thou wilt heed me.
Marguerite Slocombe.
Solo, Eia Mater.—Fount of love and holy sorrow.
Marian E. B. Robinson.
Coro, Fac ut ardeat cor meum.
May our hearts glow with love,
For thou wilt not forsake us.
Duet, Sancta Mater.
Sainted Mother, may our hearts share thy
deep affliction.
Virginia Pierce—Grace Marshall.
Solo, Fac ut portem.
May I share thy grief, and meditate upon
thy love.
Marian E. B. Robinson.
Duet, Inflammatus.
In the day of judgment may I be supported
by thy grace.
Marguerite Slocombe—Grace B. Marshall.
Duet, Quando Corpus.
Grant that when this body dies
My spirit may live in paradise.
Rebecca Delvalle—Ethelwyn Marrack.
Coro, Finale, Amen.

A splendid program of music was rendered on Monday morning at the Temple Emanu-El, the occasion being the confirmation of a large class of young candidates. The music was in charge of Cantor Stark, who led the service with his splendid melodious baritone. Much of the music was traditional, and there were also several fine numbers from Cantor Stark's own pen, as well as the works of well known composers. The regular choir was for this occasion augmented by eighteen additional voices, as—

EDWARD XAVIER ROLKER,

Specialist in the Development of the Voice. Complete course for Opera, Concert and Teachers.
Home Studio: 910 Sutter Street.
San Francisco, Cal.

HARRY BARNHART,

BASSO CANTANTE. Soloist Trinity Episcopal Church. Concert, Oratorio and Opera. Voice Culture, Coaching. Studio and Residence: 728 Hyde Street, San Francisco, Cal.

PERCY A. R. DOW,

TEACHER OF VOICE.
1511 Larkin Street, San Francisco, Cal.
Oakland Studio: Masonic Temple.

CALIFORNIA ADVERTISEMENTS.

Von Meyerinck School of Music

841 Fulton Street, San Francisco.

Under Direction of MME. ANNA VON MEYERINCK.

The largest and best equipped school on the Pacific Coast, offering all the advantages of Eastern and European Conservatories for a thorough musical education, under guidance of a carefully selected staff of prominent teachers.

PROSPECTUS UPON APPLICATION.

LOUIS H. EATON,

Organist and Musical Director, Trinity Episcopal Church. Concert Organist, Voice Culture, Repertoire, etc. Residence and Studio, 1676 Broadway, San Francisco, Cal.

CALIFORNIA

Conservatory of Music,

OTTO BENDIX, DIRECTOR.

1329 Sutter Street, cor. Franklin,

SAN FRANCISCO, CAL.

H. J. STEWART,

TEACHER OF SINGING.

Pianoforte, Organ, Harmony and Composition.

Address: 1105 Bush Street, San Francisco, Cal.

"I HAVE THE KEY"

To Thrill an Audience.

By Mary Fairweather.

CHEAPER EDITION.

ONE DOLLAR.

Address Res. 660 Waller Street,

San Francisco, Cal.

CARL SAWVELL.

SKILL OF SINGING.

Tone Placing. Choral Conductor.

841 Hyde Street,

San Francisco, Cal.

Frederick Zech, Jr.,

PIANIST AND COMPOSER.

Director of Zech's Symphony Orchestra.

Address: 1806 Pine St., San Francisco, Cal.

sisted by orchestra and organ accompaniment. The solo work was given by the following voices: Miss Daisy Cohn, soprano; Mrs. Helen Kelley, contralto; Newell E. Vinson, tenor; Homer Henley, basso; Cantor E. J. Stark, solo baritone. Wallace A. Sabin presided at the organ.

The recital given by the California Conservatory of Music on Monday night was entirely successful and was enjoyed by a very large audience. The program was given with a precision and finesse that come from the most superior training alone. Mrs. Sears' piano numbers were noticeable for cleanness of attack and precision in rendition. Her Mendelssohn number was particularly well fitted to her style of execution and was finely given. Miss Drynan is a very talented young lady and gave a decidedly artistic interpretation of the difficult Saint-Saëns Concerto, in which she was accompanied by the Conservatory orchestra. The vocalists were pupils of Signor Campanari and the numbers given were received with much applause. Mr. Hotaling has a voice of considerable sweetness and his "Si Mes Vers," in which he made such a success at the Rolker recital in March, was well done. Mr. Hotaling studied for two years with Mr. Rolker, and at the recital of March 24 this was one of the numbers which Mr. Hotaling sang. Mrs. Josephine Clark continues to improve under Signor Campanari's teaching and in a short period of study has done a great deal. She has a naturally fine voice and much musical feeling. Mrs. Aristeene Schultz sang three numbers with a good style and marked cultivation. Owing to some of the pupils falling ill at the last moment, the program had to be altered from the one given last week. The revised program appears below:

Overture to Iphigenia in Aulis.....	Gluck
Conservatory String Orchestra.	
Prelude and Fugue, G minor.....	Bach
(Transcribed by Liszt.)	
Mrs. Elizabeth Hall Sears.	
Candidate for graduation.	
The Soldier Tears.....	Lowe
Si mes vers.....	Hahn
Frederic H. Hotaling.	
O luce di quest anima.....	Donizetti
Miss Lillian Remillard.	
Ballad in G minor.....	Chopin
Miss Edna Drynan.	
Candidate for graduation.	
Ritorna Vincitor, from Aida.....	Verdi
Mrs. Josephine W. Clark.	
Variations Serieuses.....	Mendelssohn
Mrs. Sears.	
Il mio ben quando verra.....	Paisiello
My Peace Thou Art.....	Schubert
Press Thy Cheek Against My Own.....	Jensen
Mrs. Aristeene Schultz (Mrs. Martin Schultz).	
Concerto.....	Saint-Saëns
Miss Drynan.	
Accompanied by Conservatory String Orchestra.	

Tuesday evening a grand organ recital was given at the New Calvary Presbyterian Church by Clarence Eddy, the famous organist. The proceeds are to be used in fitting up a gymnasium for boys in the church building.

Mlle. Antonia Dolores, after meeting with the warmest welcome in our city, duplicated her success when she sang on the 25th before the Choral Society of Oakland. A packed house greeted the charming vocalist and encores were the order of the evening. One of her finest numbers on that occasion was "Elizabeth's Prayer," in

which she demonstrated most convincingly her versatility and breadth of conception. On the 27th she gave a concert in Bakersfield, and on the 29th a concert in Los Angeles, after which she appeared in Redlands, and returning gave a farewell concert at Los Angeles. A tour through the North is to follow, with concerts in Tacoma and British Columbia, where she is to give a concert in Victoria on the 15th, terminating her tour at Toronto. After a rest which she will take in France after her fatiguing journeyings, she will start early in November on her Continental tour, opening with a concert in Vienna. Offers from India, Japan and South Africa she has for the time being set aside.

MRS. A. WEDMORE JONES.

The Kaiser on Music.

THE German Emperor makes many speeches, some good and some bad. Last week he made one of his best. It was at Frankfurt, whither the monarch had gone to attend the annual prize contest of the German choral clubs. To the jury Emperor William said:

"It is a happy fact that the cultivation of art does not suffer in Germany, in spite of the great amount of time consumed by the more serious lifework. Above all, I am astonished that laborers who are all day in bad air, coal dust and heat have exhibited vocal qualities here which can only be heard with admiration. On the other hand, one must ask how many sleepless nights have they sacrificed in order to reach this height of technic.

"In this connection I must add what I have to say against your work. We have already reached in instrumental music the acme of intricacy. That may be characteristic, I freely admit; but it is not beautiful. When, however, this style is carried into song you forget that the human voice has a limit. What this style of composition leads to is proven by the fact that most of your societies pitched their prize songs half tones too high, because they were too excited as to whether they would be able to master the technical difficulties, and, therefore, they did not have the composure necessary for striking the right pitch.

"You should not try to imitate the Berlin Philharmonic Chorus. You must devote yourselves to folksongs and not venture upon music in grand style. Leave that to others. I do not demand that you sing exclusively folksongs. But these must be more cultivated. 'Kallwoda' was composed here, in Frankfurt, in 1838. That is a beautiful German song which none of you sang. You have the Rhine in your vicinity, yet who of you sang a Rhenish folksong? I can only say to you that if a single one of you had sung Mendelssohn's 'Yon Beautiful Forest' that would have been a real relief for us.

"Gentlemen, I repeat, I can only admire your achievements, but you are on the wrong path. I am going to have a collection of folksongs published, which you can buy cheap. Study them, and then, being in the right path, show the next time we meet to Germany and the world what a wealth of poetry and art live in the German folksong."

The Liederkrantz Beach Festival.

THE New York Liederkranz will hold a festival at the Oriental Hotel, Manhattan Beach, Saturday, June 20. An elaborate program has been arranged by the committee. The male chorus, under Arthur Claassen's direction, will give a concert and a ball and supper will follow. The club has engaged the hotel for the exclusive use of the members for the day and night.

MACON, GA.

MACON, Ga., June 3, 1903.

ONE of the most important and enjoyable musical events of the season was the organ recital at St. Joseph's Catholic Church Tuesday evening, May 5, when Prof. Rienzi Thomas, of Montgomery, Ala., played the following program, assisted by the regular choir:

Concert Piece.....	Parker
Offertory.....	Batiste
Introduction, Act III, Lohengrin.....	Wagner
Credo, Mercadante.....	Choir
Funeral March and Chant Seraphique.....	Guilmant
Vesper Hymn.....	Whitney
Andante, from Fifth Symphony.....	Widor
Toccata, from Fifth Symphony.....	Widor

It was the first opportunity given the public to hear the large three manual organ which was built for the new church, and the edifice was thronged with an appreciative audience.

Mrs. L. T. Stallings, soprano soloist for the First Baptist Church, is in New York studying with F. X. Arens.

Quite a number of Macon people went up to Atlanta to hear Duss' Orchestra, Nordica and De Reszke. It is seldom the music lovers of this section have an opportunity to hear the great artists, and their coming is always hailed with delight.

On June 1 Professor Wallace, director of music Monroe Female College, Forsyth, Ga., assumed his duties as organist and director of the First Baptist Church, with the new quartet: Mrs. L. T. Stallings, soprano; Miss Brooks, alto; J. O. Boone, tenor; M. K. Layton, bass.

Mrs. Cecil Morgan entertained at an informal musicale last week complimentary to Miss Dodson and Mr. Dodson, of Brighton, England, who are guests of Mrs. Morgan. Mr. Dodson possesses a baritone voice of agreeable quality, and his singing was very pleasing to his hearers. The city's best talent contributed to the program:

Hindoo Chant.....	Bemberg
April.....	Lassen
Mrs. Ed. Schofield.	
Violin solo, Elegie.....	Bazzini
Miss Felice Mathews.	
Bedouin Love Song.....	Pisanti
Malia.....	Tosti
Monroe Ogden.	
Piano solo, Teresita Waltz.....	Carreño
Miss Massey.	
Silent Woe, Eliland.....	Von Fielitz
Russ.	
Moonlight Night.	
Anathema.	
She Is So Innocent.....	Lecocq
James Boone.	
Violin solos—	
Scene de Ballet.....	De Beriot
Legende.....	Wieniawski
Miss Connor.	
Songs.....	Selected
Richard Dodson.	

Mrs. S. A. C. Everette has resigned her position as organist at the First Baptist Church and has accepted a similar one with the First Presbyterian Church. The Presbyterians are to be congratulated on securing the services of this efficient organist. Mrs. Everette also plays for the Temple Beth-Israel, and has given several free recitals there during the past winter season.

KELLEY COLE

In America Nov., 1903=May, 1904.

Sole Direction: LOUDON G. CHARLTON,
Carnegie Hall, New York.

WILLIAM HARPER,
BASSO.

For terms and dates address
J. D. TAYLOR,
Flatney Court,
West 140th St., New York City.
Telephone: 447 Morningide.

MICHAEL BANNER

CELIA
SCHILLER
Pianist.
Studio Address:
4 West 91st Street, - New York

CONCERT DIRECTION
PAUL BOQUEL,
PARIS, 39 RUE LA BRUYÈRE, IX.
GENERAL REPRESENTATIVE OF
JACQUES THIBAUD, JOS. HOLLMAN, ETC.

The Great Violinist.

Management
DUNSTAN COLLINS,
55 Auditorium Building, CHICAGO.

DETROIT.

DETROIT, Mich., June 6, 1903.

THE musical season for the last few weeks has been a busy one, being the end of the musical year. Among the very best attractions we have had the May Festival, given by the Metropolitan Opera House Orchestra, under Conductor Duss, with De Reszké and Madame Nordica as soloists, which exceeded the most sanguine hopes.

A violin recital was given at the Unitarian Church by our well known violinist, Henri Ern, assisted by John Atkinson, baritone, and Miss Emily Gilmore, accompanist. Mr. Ern never played better a program entirely of his own composition, which was much appreciated and applauded by a large audience. Mr. Atkinson added much to the entertainment by the rendering of Mr. Ern's compositions. Following is the program:

Introduction and Scherzo Symphonique, op. 10 (MS.).
Ballade, op. 27 (MS.).
Scene Lyrique, op. 19.
Chant du Soir, op. 28, No. 1 (MS.).
Mazurka, op. 8.
Still, Still (Johanna Ambrosius).
Meine Mutter hats' gewollt (Storm) (MS.).
Thou'rt Like Unto a Lovely Flower (MS.).
Elegie, op. 20.
Gavotte, op. 22, No. 3.
Serenade, op. 30 (MS.).
Caprice, op. 29 (MS.).

The last concert given by the Tuesday Musicales took place on Monday evening, May 11, at the Church of Our Father. This organization, which has done so much for the musical cause in Detroit, made a very fitting climax to their season's efforts in securing the Kneisel Quartet for this occasion. This was the first appearance of this Boston organization, but it is to be hoped that it will not be the last, as everyone in the audience seemed to be impressed with a lasting obligation to the quartet, as well as to the Tuesday Musicales Society itself for the treat.

The Michigan Conservatory of Music gave their last faculty concert last Thursday evening at the Church of Our Father. The program consisted of the Grieg Sonata, op. 45, for piano and violin, played by Alberto Jonás, piano, and Leo Altman, violin; a trio, op. 32, Godard, with the addition of Mr. Abel, 'cello; a cyclus of ten songs by Von Fielitz, sung by Maurice de Vries, and three violin numbers by Mr. Altman, the new instructor of violin in the conservatory, who fully sustained the reputation that he brought from the East as a master of his instrument. The audience manifested its appreciation of his ability, as well as that of the other members of the faculty, by liberal applause and numerous recalls.

The Theodore Thomas Symphony Orchestra, at the Light Guard Armory, closed the musical season. It should have ended in a blaze of glory, but the audience, so small in number, did not seem to appreciate this splendid organization. Of the individual artists who have vis-

ited Detroit within the past six months, many of the most heralded proved the greatest disappointments, and those of whom we knew little proved well worth the hearing. Mr. Thomas, the distinguished leader, was not himself present to conduct. He was represented by F. W. Stock, who proved an efficient substitute.

Coleridge Taylor's "Hiawatha's Departure," which was given a short time ago at the same place by the St. Cecilia Society, was repeated on this occasion with orchestral accompaniment. Soloists were Gwilym Miles, baritone; Miss Jennie Osborn, soprano, and Frederick W. Carberry, tenor.

It is to be hoped that next season the support of the musical public will be forthcoming, that Detroit may recover a prestige sadly shattered this season.

DE VET.

Severn's Compositions.

EDMUND SEVERN'S "Italian Suite," which was reviewed in THE MUSICAL COURIER last winter, has been published by Carl Fischer. The work is for violin and piano and is charming and original. Each of the five parts may be played as an individual composition. The first, "La Danzatrice," is a dashing dance. The second, "Memoria de Venezia," is romantic and pleasing, as the description would imply. Part 3, entitled "Storia d'Amore," is perhaps the best number, depicting the various moods of a love episode. Part 4, entitled "La Bella Contadina," is a sweet and effective melody. The last part, "Rondo Napolitano," is brilliant with themes, alternating between the tarantella and cantilena style.

A. P. Schmidt has just accepted two of Mr. Severn's songs.

Mr. and Mrs. Severn have about completed their season in New York and Springfield, Mass., and are making plans to spend the months of July and August up in Maine.

Madame Maconda Charms Thousands.

AS the soloist for the first week at the Duss concerts in Madison Square Garden, Mme. Maconda delighted thousands by her singing. It is rare that an artist receives such critical consideration at summer concerts, but Mme. Maconda has proven an exception to the rule. Her singing for seven nights made a profound impression and some of the critics accorded her high praise.

The following paragraphs are from reports in the New York daily newspapers:

... The business of the evening was attended to strictly. The audience enjoyed the scene and listened to the delightful singing of Charlotte Maconda with genuine appreciation.—Morning World, June 2, 1903.

... Mme. Charlotte Maconda, who won such a pronounced success Monday evening by her vocal selections, was the principal soloist last evening, and the singer was accorded a reception almost as great as that given Madame Nordica last Sunday evening.

Madame Maconda sang an aria from "The Magic Flute" and the Jewel Song from "Faust." Both numbers were wildly applauded, and the singer was forced to respond to three encores after each song.—New York American, June 3, 1903.

Mme. Charlotte Maconda was the soloist of the night. She sang the "Charmant Oiseau," from "Perle du Bresil," and "Sicilian Vespers," one of Verdi's compositions. The audience arose to her

after both numbers, and she had to respond with encore numbers.—New York Herald, June 4, 1903.

... She sang first the Bell Song from "Lakmé," then Leo Stern's "Printemps" waltz, and as an encore "La Fille de Cadix." Madame Maconda was in excellent voice, and, despite the acoustic shortcomings of such a place as the Garden, she sang in a manner that called forth much applause.—New York Herald, June 2, 1903.

... A three part, well chosen program last night was well received, the star feature of the evening being the singing of Mme. Charlotte Maconda in the second part. She was in fine voice, and the Jewel Song from "Faust" brought tremendous applause. She was three times recalled.—New York American, June 8, 1903.

Women and the Music Teachers' Association.

To The Musical Courier:

APERUSAL of the advance program of the Music Teachers' National Association will afford food for reflection to feminine professional musicians of the United States, and will plainly demonstrate to them the artistic standing which they have in the eyes of the men who are brother workers with them in the noble art of music. Let us glance over the pages of this circular.

On the front page we see the list of officers, the program and executive committees and the educational board. These four committees are made up as follows:

Officers—Four men.
Program Committee—Three men.
Executive Committee—Three men.
Educational Board—Five men.

On page 2 we have a list of the artists who take part in the programs:

Pianists—Eleven men.
Vocalists—Three men and three women.
Violinists—Two men.
Organist—One man.

On page 3 is the Round Table Conference—fifteen men. Special features are an analytical recital on the piano by a man, papers by two other men, and the public school music section, in charge of a man.

Page 4 gives the list of State vice presidents. Of these there are twenty-nine men and five women.

Adding up the number of men who take part in the programs we find there are thirty-five. As against these, there are three women, all singers, but not one instrumentalist! Alas!

Turning to the list of vice presidents we find twenty-nine men to five women. Total of all those on the circular—sixty-four men and eight women.

What, then, is reserved for the women musicians of the whole country at large? They may take part in the social gatherings of the association, and contribute to the running expenses of it by putting a card in the advertising organ of the M. T. N. A.

As it would seem that the M. T. N. A. has become an association of men, it is the judgment of the writer that women would do well to turn their money into the National Federation of Women's Clubs, where they will have some show, or else found a Women's Music Teachers' National Association for themselves and invite the men to contribute to the advertising.

AMY FAY,
President of the Women's Philharmonic Society of New York City.

PARIS.

SCHOOL FOR ACTING.

EMIL BERTIN,

1er Régisseur de la Scène de l'Opéra Comique.
Stage Practice. In Cost.
41 rue des Martyrs, Paris.

LA VILLA VIOLETTE

TROCADERO,

23 rue Bayenard. Madame Fiesinger.
Assortment of rooms. Excellent table. Gardens.
All facilities of bus and tram.

MLLE. NILANDE,

Authorized Teacher of the Yersin Phono-Rhythmic Method. French Diction. French Language.
(Ave. Marceau.) 23 rue de Chaillot.

ECOLE LESCHETIZKY.

FRIDA EISSLER,
Pupil and authorized representative of
PROF. LESCHETIZKY.
Brilliant Autograph Diploma.
6 Rue Faustin-Hélie, - Passy, Paris.

FRENCH SCHOOL.

M. DUMARTHERAY,
From Sounds to Literature, Pronunciation, Accent, Conversation.
(Opera.) 14 rue Talbot.

Miss JULIA KLUMPKE,

VIOLINISTE.

Pupil of MM. Eugene Ysaÿe and G. Rémy.
Concerts, Musicales, Lessons, Violin and Accompaniment.
30 rue Froidevaux.

Mme. ROSINE LABORDE,

PROFESSEUR DE CHANT.

62 rue de Fonthien, Paris.

PARIS.

BALDELLI,

ITALIAN BARITONE.

Théâtre Royal, Madrid. Professeur de Chant.
(Champs Elysées.) 6 rue Euler, Paris.

MME. J. VIEUXTEMPS,

VOCAL PROFESSOR.

Classes and Private Lessons. Placing and Mentoring of Tones. 23 rue de Tocqueville (Monceau).

MLLE. KIKINA,

PROFESSEUR DE CHANT.

Ancienne Elève de MARCHESI.
100 Avenue de Villiers, Paris.

MLLE. GRACE LEE HESS

Supplementary Education. SCHOOL.
French Language Obligatory.
145 Avenue Victor Hugo, Paris.

THE FRENCH LANGUAGE

Rapidly, easily and correctly acquired by
KIMON'S PRACTICAL SYSTEM.
(3 francs, post free.)
Private lessons by M. D. Kimon.
10 rue Cambon, Paris.

MISS MARTINI

(of the Opéra, Paris).

Professor of Singing and Preparation for the Stage.
Performance of Pupils before the public twice monthly.
3 rue Nouvelle, Paris.

DELLE SEDIE, Paris.

Pure Italian Method. Complete course. Stage practice. Voice, lyric, declamation, language, sol-fège, ensemble music, mise-en-scène.
Class and single lessons.
Regular course, three years. Terms moderate.
30 rue St. Petersburg.

London, England.

MME. MORIANI.

Private Academy for Voice Training and School for Opera.
Complete Training for Voice, Style and the Different Repertoires.
Special Classes for Gentlemen on each Monday and Thursday from 8 to 7.
Sole teacher of Alice Verlet, Claire Friché, the incomparable "Louise" of Chaperier's opera, and Madame Birner.
For terms and particulars write to the Secretary of Madame MORIANI's School, 3 York Place, Baker Street, London W., England.

Edouard Darewski,

PROFESSOR OF SINGING.

Percy House, Randolph Rd., Maida Vale, London.
Paderewski, writing in March, 1898, says: "I know your remarkable qualities both as a singer and as a vocal teacher, and especially your method, which is ITALIAN IN THE BEST SENSE OF THE WORD."

MARIE WITHROW,

VOICE PRODUCTION.

24 New Bond Street, London.

THE WOODRUFF METHOD

OF TEACHING

Non-syllable Sight Reading, Piano,
Music History and Harmony.

H. ESTELLE WOODRUFF,
36 East 23d Street, New York City.

CLARA WINSTEN,

SOPRANO.

CONCERT AND ORATORIO,
353 West 118th Street,
NEW YORK.

RENÉ PAPIN,

Authorized Representative of the Yersin Method of French Diction.
7 Dorset Square N. W., London.
(Near Baker Street station.)

PROF. MICHAEL HAMBOURG'S

ACADEMY FOR THE HIGHER DEVELOPMENT OF PIANO-FORTE PLAYING.
3 Clifton Gardens, Maida Vale.

Mr. Edwin Wareham,

Principal Tenor Covent Garden, Etc.

LESSONS IN VOICE PRODUCTION AND SINGING.

Address:
62 Carlton Hill, St. John's Wood, London, N. W.
Studio: Hochstein's, 40 Wigmore Street, W.

MAESTRO ARTURO MARZANI

Royal Opera Tenor, Teacher of prominent Professionals. Method: Lamperti and Maurice Strakosch; latter teacher of Patti, Nilsson, Kellogg, etc. Perfect Voice Placing, Cantilene, Repertory, Opera Engagements secured. Italian, English, French and German spoken.

Prospectus, Berlin W., Lützow Str. 981.

**GRAND
PRIX.**

BALDWIN PIANOS

ARE IDEAL CREATIONS OF
ARTISTIC ENDEAVOR.

D. H. BALDWIN & CO.

142-144 West Fourth Street, CINCINNATI, OHIO.
257 Wabash Avenue, CHICAGO, ILL.

**PARIS
1900.**

Strich & Zeidler

GRAND AND UPRIGHT PIANOS OF THE HIGHEST ARTISTIC MERIT.
134th Street and Brook Avenue, NEW YORK.

**PEASE
PIANOS**

HAVE BEEN FAMOUS FOR OVER 50 YEARS.

Good Then. Better Now.

Write for catalogues and prices.

MAIN OFFICES:

PEASE PIANO CO., 128 West 42d St., New York.

We also manufacture the WILBUR piano, a thoroughly reliable instrument at a moderate price.

CONCERT DIRECTION

(Agency Founded 1870.)

HERMANN WOLFF.

Germany: Berlin and Flottwellstrasse 1.

Cable address: Musikwolf, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Sole Representative of most of the leading artists, viz.: Joachim, d'Albert, Stavenhagen, Mme. Carreno, Mlle. Kleeberg, Mlle. Marcella Sembrich, Emil Gieseler, the Berlin Philharmonic Orchestra, Manager of the American tours of Josef Hofmann, Eugen d'Albert and Pablo de Sarasate.

Principal Agency for Music Teachers.

APPLY FOR CATALOGUE.

VIOLINISTS, NOTICE.

INTERESTING LETTERS FROM CELEBRATED ARTISTS.

A Booklet—contains Portraits and Autographs of

Vieuxtemps, Wieniawski, Ole Bull, Etc.

Sent free upon application to

CHAS. F. ALBERT.

Violin and String Manufacturer,

205 South Ninth Street, PHILADELPHIA, PA.

Royal Conservatory of Music and Theatre, DRESDEN, GERMANY.

Forty-eighth Year, 1901-1902. 1387 Pupils: 75 Recitals. 112 Instructors.

Education from beginning to finish. Full courses or single branches. Principal admission times begin April and September. Admission granted also at other times.

PROSPECTUS AND LIST OF TEACHERS FROM THE DIRECTORIUM.

The Stern Conservatory of Music,

FOUNDED 1850.

22 Bernburgerstrasse (Philharmonic), Berlin, S. W.

Royal Professor GUSTAV HOLLANDER, Director.

CONSERVATORY: Development in all branches of music. OPERATIC AND DRAMATIC SCHOOL: Complete Training for the Stage. ORCHESTRAL SCHOOL (comprising all solo and all orchestral instruments). SEMINARY: Special training for teachers. CHORUS SCHOOL. ELEMENTARY PIANO AND VIOLIN SCHOOL.

Principal Teachers: HARMONY AND COMPOSITION—Max Loewengard, Hans Pfitzner, Prof. Philipp Reiter, Prof. E. E. Taubert. PIANO—Emma Koch, Felix Dreychock, Anton Forster, Otto Herber, Prof. Ernest Jedlicka, A. Papendieck, Gustav Pohl, A. Sormann, Prof. E. E. Taubert, Guenther Freudenberg, SINGING—Frau Prof. Selma, Nicklass-Kempner, Mme. Blanche Corelli, Wladyslaw Seidemann, Alexander Heismann. OPERATIC AND DRAMATIC CLASS—F. Jacques Goldberg, VIOLIN—Lady Halle (Wilma Norma-Herrada), Prof. Gustav Hollander, Bernard Dossau, Willy Nickling, W. Kampelmann. 'CELLO—Eugen Sandow. HARP, HARMONIUM—Franz Ponitz. ORGAN—Otto Diemel, Royal Music Director, &c.

Charges: From 125 marks (\$30) up to 600 marks (\$120) Annually. Prospectuses may be obtained through the Conservatory. Pupils received at any time. Consultation hours from 11 a. m. to 1 p. m.

Klindworth-Scharwenka Conservatory of Music.

BERLIN W., STEGLITZERSTRASSE 19.

Director: DR. HUGO GOLDSCHMIDT. Principal Teachers: PROF. XAVER SCHARWENKA, K. K. Hofpianist; P. H. SCHARWENKA, C. ANSORGE, PROF. JAMES KWAST, FRAU PROF. SCHMEALFELD-VON VAHSEL, W. LEIPOLDT, MAYER-MAHR (Piano); GOLDSCHMIDT, LINA BECK (Singing); ZAJIC, GRUENBERG, VON BRENNERBERG (Violin); VAN LIER, ('Cello); KNUPFER (Opera). Pupils received at any time.

THE NEW LOCATION OF THE Cincinnati Conservatory of Music,

MISS CLARA BAUR, Directress,

HIGHLAND AVENUE AND OAK STREET.

The Conservatory instructs, trains and educates those seeking a musical education after the best methods of foremost European Conservatories.

The faculty includes some of the leading Artists and Musicians of America.

The environment of the NEW LOCATION, with respect to refinement, home comfort and luxurious surroundings, is ideal.

DELIGHTFULLY LOCATED on the hills overlooking the city, in the FINEST BUILDING DEVOTED TO MUSIC IN AMERICA.

Day and boarding pupils enrolled at any time. For catalogue, address

MISS CLARA BAUR,
Cincinnati Conservatory of Music,
Highland Ave. & Oak St., CINCINNATI, Ohio, U.S.A.

A. B. CHASE

PIANOS.

Highest type of Artistic Instruments

For the pianist, the singer, the teacher,

the student, the conservatory, the concert.

Factory at NORWALK, OHIO.

REFERENCE: The Editor-in-Chief of THE MUSICAL COURIER.

The Gabler Piano.

AN ART PRODUCT IN 1854

Represents today 49 years of Continuous Improvement.

Catalogue mailed cheerfully upon request.

ERNEST GABLER & BROTHER,

409-413 East 107th Street, NEW YORK.

COLOGNE-ON-THE
RHINE.
Founded in 1850.

The Conservatory of Music.

Principal:
PROFESSOR
DR. FR. WULLNER.

The Conservatory embraces: First, Instrumental (comprising all solo and all instrumental instruments); second, Vocal, and, third, Theory of Music and Composition Schools. The Vocal School is divided into two sections—(a) concert singing and (b) operatic singing. There is also a training school for pianoforte teachers. In connection with these subjects there are classes for Italian, German, literature, liturgy, choral singing, ensemble playing (chamber music), ensemble singing, musical dictation, elocution, sight reading, orchestral playing, conducting, &c., &c. Teaching staff consists of forty teachers.

Winter term begins September 16; Summer Term, April 1. Entrance examination takes place on the same days at the College (Wolfstrasse 3-5). The yearly fees are 300 marks (\$75) for piano, violin, viola, violoncello classes; 200 marks (\$50) for all the other orchestral instruments, and 400 marks (\$100) for solo singing. For full details apply to the Secretary.

WOLFSTRASSE 3-5, COLOGNE, MANAGER.

MUSICIANS' DIFFICULTIES SOLVED.



WE have solved the problem that for fifty years has been vexing users of sheet music. It's only a binding, that's all, but "it's what it does"—that's the trick. Binds all leaves securely together, yet each leaf has a separate, flexible, thread hinge. Opens and turns easily. Once used, it becomes indispensable. Made for any number of leaves. Gunned ready to apply. For 25 cents we mail an assortment of two, three, four and five leaf—will bind fifteen copies. Order your sheet music through us and we will furnish it bound with Gamble's Thread Hinge.

GAMBLE MUSIC CO.

195 Wabash Avenue, CHICAGO.

Standard New Music Books.

SHORT JOURNEYS IN MUSIC-LAND. Carefully graded from the first step through second grade. Price 75c.

"BRAINARD'S MUSICAL COMPANIONS." A collection of carefully graded, easy four-hand pieces. Price \$1.00.

"BRAINARD'S SCHOOL MARCHES." A book of Marches, for use in schools, which must naturally commend itself to all who are interested in school matters. Price \$1.00. Catalogues FREE on application. Dealers, write for Discounts.

The S. Brainard's Sons Co.,

20 East 17th St., New York.

298 Wabash Ave., Chicago.

Hazelton Brothers PIANOS,

THOROUGHLY FIRST-CLASS IN EVERY RESPECT,

APPEAL TO THE HIGHEST MUSICAL TASTE.

Nos. 34 & 36 University Place, New York.

STEINWAY

Grand and Upright
PIANOS.

STEINWAY & Sons are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY & SONS,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

FINISHING FACTORY, FOURTH AVENUE, 52d-53d STREETS, NEW YORK CITY.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.

EVERETT PIANOS

**GRAND and UPRIGHT
DISTINCT ART CREATIONS**

IMITATING NONE, BUT POSSESSING INDIVIDUAL QUALITIES WHICH MAKE THEM THE BEST NOW MANUFACTURED.

OSSIP GABRILOWITSCH, RICHARD BURMEISTER
AND OTHER EMINENT VIRTUOSI EXCLUSIVELY USE AND UNQUALIFIEDLY INDORSE THEM.

EVERETT PIANO CO.
BOSTON.

THE JOHN CHURCH CO.
NEW YORK. CINCINNATI. CHICAGO.

PIANOS **KIMBALL** PIANOS

CHICAGO, ILL., U. S. A.

KNABE

BALTIMORE.

WASHINGTON.

NEW YORK.

THE CELEBRATED
SOHMER

Heads the List of the Highest Grade Pianos, and

Are at present
the most
Popular and



Preferred by
the leading
Artists.

SOHMER & CO.

NEW YORK WAREROOMS:
SOHMER BUILDING, Fifth Avenue, Cor. 22d Street.

Vose

PIANOS appeal to the most critical musical taste, and are receiving more favorable comment to-day than any other make of piano offered to the public.

Their leading features are Scientific Scale, Purity and Character of Tone, Sympathetic and Responsive Touch, Beauty and Modernity of Cases.

Write for Explanatory Literature.

Vose & Sons Piano Co.,

160 Boylston Street, Boston, Mass.

